

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3626.

SATURDAY, APRIL 24, 1897.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle-street, Piccadilly, W.
TUESDAY NEXT (April 27), at 8 o'clock, TEMPEST ANDERSON, M.D. RSC. FIRST OF FOUR LECTURES on 'Volcanoes.' (The Treadwell Lectures.) Half-a-Guinea the Course.

THURSDAY (April 29), the Rev. CANON AINGER, M.A. LL.D., will be UNABLE to deliver his Four Lectures on 'Some Leaders in the Poetic Revival of 1790-1820—Cowper, Burns, Wordsworth, Scott.'

SATURDAY (May 1), at 3 o'clock, the Rev. J. P. MAHAFFY, D.D., FIRST OF THREE LECTURES on 'The Greek Theatre according to Recent Discoveries.' Half-a-Guinea.

Subscription to all the Courses in the Season, Two Guineas.
FRIDAY EVENING (April 30), at 9 o'clock, Professor J. J. THOMSON, M.A. LL.D. F.R.S., on 'Cathode Rays.' To these Meetings Members and their Friends only are admitted.

ZOOLOGICAL SOCIETY OF LONDON.—A

Course of TEN POPULAR LECTURES on BIRDS will be delivered in the Lecture-Room, in the Society's Gardens, Regent's Park, on THURSDAYS, at 5 p.m., commencing May 6, by Mr. F. R. BEDDARD, M.A. F.R.S., President to the Society.
Tickets for the whole Course, including entrance to the Gardens, 10s.; for 12, each Lecture, not including entrance, to be obtained at the Society's Office, 3, Hanover-square, W. Fellows admitted free.

THE FOLK-LORE SOCIETY.

The NEXT MEETING of the FOLK-LORE SOCIETY will be held at 22, ALBEMARLE-STREET, PICCADILLY, on TUESDAY, April 27, at 8 p.m., when the following Papers will be read, viz.:—
1. 'Folk-lore Parallels and Coincidences,' by Mr. M. J. WALDOUSE.
2. 'Folk-lore of the Hebrides,' by Miss A. GOODRICH FREER.
F. A. MILNE, Secretary.
11, Old-square, Lincoln's Inn.

ROYAL SOCIETY OF PAINTERS in WATER

COLOURS, 55, Pall Mall East.—THE ANNUAL EXHIBITION will OPEN MONDAY, April 26.
SIEGFRIED H. HERKOMER, Jun., Secretary (pro tem.).

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The Conference will be held (by the kind permission of the Right Hon. the Lord Mayor and Corporation) in the COUNCIL CHAMBERS, GUILDHALL LONDON, on JULY 13, 14, 15, and 16, 1897, and will be attended by the representatives of the principal libraries throughout the world. Papers will be read on appropriate subjects, and some time will be devoted to open Discussions. All persons interested in the extension of the library movement or in the management of libraries are cordially invited to join the Conference. The Lord Mayor has invited the members of the Conference to a Conversation in the Mansion House on the evening of July 13.

Offers of Papers should be sent to the Hon. Secretary of the Papers Committee, J. D. Brown, Esq., Clerkenwell Public Library, E.C. An Exhibition of Library Appliances will be an important feature of the Conference. Intending exhibitors should communicate with the Hon. Secretary of the Exhibition Committee, Thomas Mason, Esq., 115, St. Martin-lane, W.C. The Subscribers, One Guinea, entitle Members to receive the Transactions and other Publications gratis, and to attend all meetings and social gatherings. Applications for membership should be sent at once to the Hon. Secretary.

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The Right Hon. the EARL of CREWE will preside at the RECORD REIGN FESTIVAL, in aid of the ROYAL VICTORIA PENSION FUND for the benefit of Widows of News-vendors, at the HOLBORN RESTAURANT, on WEDNESDAY, April 28, 1897, at 6.30 o'clock. The Right Hon. the LORD CHIEF JUSTICE of ENGLAND will attend the Dinner, and the Chairman is promised the support of

William Howe, Esq., Mrs. Humphreys, Sir John Hutton, Kennedy Jones, Esq., W. G. Kingsbury, Esq., John Lacey, Esq., Charles Layton, Esq., Sir John Leng, M.P., Messrs. Lepard & Smiths, Ltd., Frank Lloyd, Esq., John Lobb, Esq., F.R.S. C.C., Norman Macleod, Esq., Horace Marshall, Esq., M.A., J.P. D.L., W. T. Madge, Esq., Messrs. Miller & Richard, Thomas Miles, Esq., Frederick D. Mocatta, Esq., W. J. P. Monckton, Esq., Messrs. Morgan & Scott, D. P. Mortimer, Esq., T. P. Connor, Esq., M.P., R. J. Pottle, Esq., Robert Redpath, Esq., Sir T. Wemyss Reid, E. Compton Rickett, Esq., M.P., Sir John R. Robinson, Alfred Rothchild, Esq., Henry Sarsen, Esq., John Shaylor, Esq., The Hon. W. F. D. Smith, M.P., James A. Spender, Esq., Peter Terry, Esq., Percy M. Thornton, Esq., M.P., Mr. Alderman W. P. Treloar, The Rt. Hon. C. P. Villiers, M.P., John W. Williams, Esq., Henry Williams, Esq., Messrs. Willing & Co., Ltd., Christopher E. Wilson, Esq., Charles H. Walter, Esq., T. Humphrey Ward, Esq., Walter J. Woods, Esq., C. Dickens Yates, Esq., W. W. JONES, Secretary, Memorial Hall Buildings, Farringdon-street, E.C.

ROYAL LITERARY FUND.

LORD LISTER, President R.S., will preside at the ONE HUNDRED and SEVENTH ANNIVERSARY DINNER of the ROYAL LITERARY FUND, on WEDNESDAY, May 5, at the WHITEHALL ROOMS, HOTEL METROPOLIS, S.W., at 7 for 7.30 p.m. precisely.

SECOND LIST OF STEWARDS.

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Gentlemen invited to be Stewards are requested to be so kind as to reply as soon as possible to the Secretary, A. LLEWELYN ROBERTS.

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HEAD MASTERSHIP VACANT.

ARMAGH ROYAL SCHOOL.
The Armagh Protestant Board of Education will meet on Monday, June 14, to consider applications for the HEAD MASTERSHIP of ARMAGH ROYAL SCHOOL, now about to become vacant.

The School Premises are capable of lodging a Hundred Boarders, and are equal to any in Ireland.
Further particulars can be obtained from the Hon. Secretary, JAMES H. BRANSON, Esq., Hockley Lodge, Armagh, by whom all applications must be received on or before Saturday, June 12.

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EXAMINATION OF SCHOOLS, 1897.

APPOINTMENT OF CHIEF EXAMINERS.

The Executive Committee of the Central Welsh Board will shortly proceed to the appointment of FIVE CHIEF EXAMINERS.

Candidates must have special knowledge of at least one of the following Departments:—

1. CLASSICS.
2. MATHEMATICS.
3. ENGLISH LANGUAGE and LITERATURE.
4. WELSH LANGUAGE and LITERATURE.
5. HISTORY.
6. MODERN LANGUAGES.
7. PHYSICS.
8. CHEMISTRY.
9. BOTANY.

Candidates are requested to send in their applications not later than April 30 next to the undersigned, from whom further particulars may be obtained.

Oswestry, March 23, 1897. OWEN OWEN, Chief Inspector.

WESTMINSTER SCHOOL.—An EXAMINA-

TION will be held in JULY NEXT, TO FILL UP not less than FIVE RESIDENT, FIVE NON-RESIDENT QUEEN'S SCHOLARSHIPS, and TWO EXHIBITIONS.—Details may be obtained from THE HEAD MASTER, Dean's-yard, Westminster.

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April 7, 1897.

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MOUNT VIEW, HAMPTSTEAD.—THE NEXT

TERM will BEGIN on THURSDAY, May 8. Reference kindly allowed to Professor Huakin, Brantwood, Coniston; Mrs. Boyd Carpenter, The Palace, Ripon; Professor Carey Foster, 15, Daleham-gardens, N.W.; and others.—For Prospectus apply to Miss Helen B. HAYDEN.

UNIVERSITY COLLEGE, LONDON.

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The EASTER TERM, 1897, BEGINS on THURSDAY, April 29. Special Classes for Students who matriculated in January. Dr. DRYSDALE will begin a Course on BACTERIOLOGY. Two Entrance Scholarships will be offered for competition in June. LUCY J. RUSSELL, Honorary Secretary.

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UNIVERSITY COLLEGE, LONDON.—NEW-

MARCH LECTURES.—A COURSE of SIX LECTURES—open to the Public without payment or ticket—will be given on TUESDAY, May 4. The title of the Course will be "Accuracy of Statistical Measurement." A Syllabus of the Lectures may be obtained at the Office. J. M. HORSBURGH, M.A., Secretary.

GREEK and ROMAN RELIGION.—A COURSE

of LECTURES at UNIVERSITY COLLEGE, LONDON, will be given on this subject by ERNEST GARDNER, M.A., Yates Professor of Archaeology, on FRIDAYS, at 4 p.m., beginning April 30. There will also be Demonstrations in the British Museum. Fee, for Lectures or Demonstrations only, 11s.; for both, 11s. 6d.—For Prospectus apply to J. M. HORSBURGH, M.A., Secretary.

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SATURDAY, APRIL 24, 1897.

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LITERATURE

Cyprian: his Life, his Times, his Work. By Edward White Benson, D.D. (Macmillan & Co.)

THE Archbishop's son tells us in a prefatory note that thirty years ago his father resolved to undertake some work which in the midst of his laborious duties "might provide both a contrast to and an illustration of modern tendencies and recent problems." The Archbishop fixed on the life and work of Cyprian, and during the intervals of leisure which he could snatch from the pressing tasks of the day he devoted himself to the elucidation of the various points that arose in connexion with the history of the famous Bishop of Carthage and his times and the exposition of the letters and treatises which have been preserved from his hand. And towards the end of his life he notes in his diary:—

"Have now practically finished a big book, unless I add a few of the Greek comments. If it ever sees the light, many will think it a very odd book."

A book written under such conditions is sure to labour under some disadvantages. The materials which the Archbishop had before him were a series of eighty-one letters written by Cyprian and others, some treatises of his, and a comparatively few contemporary and later notices. In Cyprian's day letters were forged. It is likely that many letters connected with the events of the time have been lost, and that those that are extant would have required personal explanations to be understood accurately. And so the first task that lies before the historian is to examine into the genuineness of all the letters, to endeavour to arrange them chronologically, and to divine the circumstances in which they were written. This must be done by examining the letters one by one, as Archbishop Benson has done, but the judgment of the whole result must be suspended until the entire task has been accomplished, for later work may throw light on earlier. This Archbishop Benson was not able to do. He has written much on the genuineness of the letters and on the chronology of the events; but there is no connected statement

of his reasons and conclusions. We accordingly find in the book numerous inconsistencies, both as to minute details and as to some of the principal ideas. Thus, in regard to details, the Archbishop speaks of the first Epistle to Virgins, ascribed to Clement, as "a work of the second century, and probably of the first half of it." But he appends to this note a reference to Lightfoot, probably inserted later, in which the epistle is ascribed to the third century. Again, in referring to O. Ritschl, he remarks, "But when he says that it broke out as a new perception in Ep. 43, he not only overlooks the early Ep. 33..." But in one of the passages in O. Ritschl to which the Archbishop refers not only does Ritschl not overlook Ep. 33, but he discusses it and Ep. 34. To take another instance in the later portion of the book, the Archbishop says, "Salonina, the wife of Gallienus, whom his father Valerian immediately associated with himself, in this October was both a Cornelia and a Christian." But a few pages further on the certainty vanishes into probability:

"Valerian became severely anti-Christian, but we have just seen that Salonina, the wife of his son Gallienus, who at this juncture, succeeded with him to the honours of Consul, Emperor, Caesar and Augustus, was probably a Christian and of the same great house as the last Bishop."

And in a subsequent passage the assertion is again treated as only probable. These inconsistencies are numerous; but they do not much diminish the value of the book. The Archbishop has in entering into all details relating to Cyprian shown admirable scholarship and produced many highly valuable elucidations, which will be of great help to the future editor or biographer of that father.

In what we may designate as the historical narrative of the work we seem to notice a difference. In his own preface the Archbishop says:—

"I hope that in this study I have not ever been unmindful of the present, and yet have not committed what I hold to be a grievous fault in a historian, the reading of the present into the past."

In the earliest portion of his work he is singularly straightforward in preventing the ideas of the present from affecting his exposition of the past. He exhibits a strong sense of historical veracity. But when he comes to those questions in which he feels a deep personal interest, he allows his judgment to be warped, and he is no longer the scholar or historian, searching only for the truth, but the polemical prelate defending his own position and that of his Church against all adversaries with considerable vehemence.

The doctrine which occupies most space in the book is that of the unity of the Church. He thus quotes Cyprian's account of the matter:—

"The characteristic danger of the age when Christianity is for the first time widely accepted is the presentment of old error under Christian forms. Such danger can be detected only by distinct conceptions as to the abode of truth, clearness as to the Scriptural idea of unity. These are not far to seek. When the Lord gave Peter his commission, 'Whatsoever thou shalt bind shall be bound,' and then renewed the commission to all the Apostles, 'Whosoever sins ye remit they are remitted,' it is obvious

that He placed all alike upon the same level, yet, by first addressing Peter alone, He indicated the Oneness or Unity of the commission itself. So ever since, this tangible bond of the Church's unity is her one united episcopate, an Apostleship universal yet only one—the authority of every bishop perfect in itself and independent, yet not forming with all the others a mere agglomeration of powers, but being a tenure upon a totality, like that of a shareholder in some joint property."

The Archbishop adds in his own words, "Such is his statement of the historic and existent conditions as against the threatening schism." The reader might imagine that the words attributed to Cyprian are a translation from him, but this is not the case. Here and elsewhere the Archbishop encloses within marks of quotation what is a mere paraphrase, and the reader has no means of knowing whether the quotation is really a translation or not. In the passage which the Archbishop paraphrases there is no mention at all of "an Apostleship universal," nor of the "authority of every bishop perfect in itself." The translation of the passage, as given in the Oxford version, runs thus:—

"For the blessed Apostle Paul teaches this same thing, and manifests the sacrament of unity thus speaking; *There is One Body, and One Spirit, even as ye are called in One Hope of your calling; One Lord, One Faith, One Baptism, One God.* This unity firmly should we hold and maintain, especially we Bishops, presiding in the Church, in order that we may approve the Episcopate itself to be one and undivided. Let no one deceive the Brotherhood by falsehood; no one corrupt the truth of our faith by a faithless treachery. The Episcopate is one; it is a whole, in which each enjoys full possession. The Church is likewise one."

It is evident that the Archbishop has put much into Cyprian which is not to be found in this passage.

He expresses his opinion in regard to Cyprian's services to the cause of unity in this form:—

"Cyprian formulated the 'Theory' as Brahe, Copernicus, or Newton gave the 'Theory' of the Solar System. He 'constructed the Hypothesis'; he 'superinduced the conception upon the facts.' The conception was that the one undivided episcopate constituted not the authority only, but the unity of the Church. Then that followed which follows always in science. The conception 'is a secret, which, once uttered, cannot be recalled, even though it be despised by those to whom it is imparted. As soon as the leading term of a new theory has been pronounced and understood, all the phenomena change their aspect. There is a standard to which we cannot help referring them.'"

And he adds that "still *that* is the 'Theory' which underlies Christendom to-day." This theory is, according to the Archbishop, antagonistic on the one hand to Puritanism in its various forms and on the other hand to Romanism. "Cyprian and his times," he says, "were as innocent of presbyterian and of congregational as they were of papal catholicity." Accordingly, the Archbishop deals severely with both sets of antagonists. Otto Ritschl wrote a book on Cyprian and the constitution of the Church at the instigation of Harnack, and Harnack himself wrote an article on the letters of the Roman clergy of the time. The Archbishop discusses these in the most trenchant style. Of Ritschl he says:—

"But the whole scheme may be characterized as a string of assumed probabilities which have been already negatived by ascertainable facts. The importance assigned to the illiterate Epistle Eight is necessary to the theory, but is wholly unwarrantable."

Of Harnack he says:—

"In the last paragraph I have thought it only right to place before readers such a web of ingenuity spun by so distinguished a scholar. It is the meeting-point of the extremes, Presbyterian Teutonism and Ultramontaniam. For I need not add that the supposed position is laid down as a truly historical and logical step from episcopacy toward the supremacy of Rome."

In these remarks the Archbishop never realizes the function of the scholar. Otto Ritschl's work was an investigation. So was Harnack's. The scholar is indifferent whether his results turn out favourable to Presbyterianism or episcopacy, to paganism or Christianity. He seeks simply to ascertain facts and to divine the causes of the facts. And if he makes mistakes, they are mistakes of intellect. But the polemical divine is fighting for what he conceives to be at the present moment a matter of life and death. And he sees in every one who takes another view than his own a bitter antagonist not free from impure motives. Thus the Archbishop says of Ritschl, "Ritschl's quotation is unconsciously not quite candid." There is no question of candour here. The whole point turns on the meaning of "convenientibus in unum pluribus sacerdotibus." The Archbishop thinks that the words mean "because many prelates happened at that time to be present." And he explains, "Now here Cyprian plainly seems to say that he felt obliged to take the opportunity of 'many bishops meeting' to hold 'a Council' in order to arrange." Ritschl translated as the Oxford translation does: "We deemed it necessary, dearest brother, to assemble and hold a Council, whereat many prelates were gathered together."

But the epithets applied to Ritschl are mild compared with those showered on Roman Catholics. They naturally argue that if the unity depends on the unity of the episcopate, the unity of the episcopate depends on its having one head, the Bishop of Rome. The reference to St. Peter in the passage paraphrased by the Archbishop suggests this thought. And a transcriber of a MS. of Cyprian's treatise inserted a sentence or two which gave deliberate expression to the thought. Roman Catholics are unwilling to acknowledge this to be an interpolation or to strike it out of the text, for, at any rate according to their ideas, it contains the truth. The Archbishop rails against this conduct. He calls the interpolations "the grossest forgery in literature." He says that there "never was a viler fraud than the inventor's," that "these interpolations can never have been meant as honest paraphrases," and that "singular, hateful, and in its time effective, has been this forgery as a Papal aggression upon history and literature"; and he concludes with a general denunciation: "This is the true 'Charter of the Investiture of the Papacy' and as authentic as other documents in that cartulary." He expends an immense amount of research on these interpolations, tracks them through all the MSS. in which they occur and all the editions in which they are

printed, and assails all who have ventured to defend them. We should think that the efforts will prove quite useless. The Roman Catholic does not base his creed on Cyprian or any other father of the Church. He is glad to find it in Cyprian, but if Cyprian be against him, so much the worse for Cyprian and not for his Church.

The Archbishop's rancour turns up in all parts of the book against the Abbé Freppel, who has published lectures on Cyprian delivered in the Sorbonne, and Johannes Peters, a Roman Catholic who has written a life of the saint, and against all Ultramontanes. Here are a few selected remarks on Freppel and Peters: "See a very profligate blazon of that theory as a historic fact in Freppel." "Dr. J. Peters writes a shameless comment on this passage." After noticing a summary by Peters of a letter, the Archbishop adds, "Mgr. Freppel alone could outdo this, and he does." "This almost incredible juggle is from Freppel's tenth lecture."

It may be noticed that the Archbishop in employing abusive language is imitating Stephen and Cyprian. "Stephen" (the Bishop of Rome), says the Archbishop, "asserted in it the apostolic authority of a distinct tradition for the Roman usage, magnified the chair of Peter, and vituperated Cyprian as 'a false Christ, a false apostle, a treacherous worker.' Lamentable language: yet Cyprian's qualification of dissentient colleagues as 'Fautors of Antichrist' and 'Traitors to the Church' laid him open to it."

The Archbishop's instinct for historical veracity leads him to bring out a circumstance of the Cyprianic age in connexion with bishops which at first he seems unwilling to accept, but which he finally accepts fully and clearly, and he evidently thinks that this age has to make an advance in the direction indicated. He says of Cyprian:—

"He himself enumerates more than once the requisites of a regular episcopate as three, and says that they were regarded in Africa as essentials; first, the choice of the neighbouring bishops of the province assembled at the see; secondly, the suffrage, that is, the presence and support of the Plebes at that choice; thirdly, the judgment of God."

But he immediately modifies this statement by saying that "it is probable that such a call by acclamation superseded further election"—in other words, that the bishop was elected by the laity. As he proceeds in his work the Archbishop becomes more positive as to this matter. "The bishops," he says,

"were not a college with power to invite or coopt or to increase their numbers at their pleasure. It was the Christian plebes which to every individual bishop was the fountain of his honour. It was they who by the 'aspiration of God' addressed to him the call to enter on the inheritance of that priesthood and the dispensation of that grace. On them rested also the responsibility and duty of withdrawing from him and his administrations if he were a sinner."

Further on he puts the matter concisely and definitely: "The laity elected: the neighbouring bishops assented and ordained."

The Archbishop does not seem to be so fond of the *clerus* as of the *plebes* or laity. He has several hits at the clergy. Here is a warning for innovating clerics:—

"The spirit of Novatus illustrates itself in those presbyters of our own who, if they could, would repel from communion, celebrate or withhold marriage or funeral rites, or fix the age of confirmation, on their own judgment; who revolutionise ritual without respect to either Bishop or 'Plebes'; who admit to vows, direct the persons who take them, and pretend to dispense from them."

The second ecclesiastical subject on which the Archbishop spends an immense amount of pains and which occupies a large space in his book is that of rebaptism. But the upshot here is curious: Cyprian, the man of God, the holy, devout, self-sacrificing bishop, goes entirely wrong; Stephen, the arrogant, insolent, worldly Bishop of Rome, hits on the course which ultimately receives the sanction of the Church and of the Archbishop. And Cyprian not merely errs, but he drags a whole council with him into his error. This is how the Archbishop relates the fact: "Such was that house of bishops. The result it reached was uncharitable, anti-scriptural, uncatholic — and it was unanimous." The Archbishop indulges in reflections on this subject, somewhat vague, indeed, but calculated to exercise the minds of the ecclesiastics of the present day.

In the Archbishop's treatment of this subject we see how difficult it is for the ecclesiastical mind to throw itself into the past. The Archbishop evidently conceives that in the third century bishops could only have two opinions on rebaptism, either that it was right or that it was wrong. And so he has in our opinion misinterpreted letters of Dionysius, Bishop of Alexandria, on this matter, which have come down to us in Eusebius. The Archbishop says, "It seems clear, then, that he agreed, as did the two Roman presbyters, with Stephen's theory." Most who have discussed the letters have come to the conclusion that it is probable that he did not agree with Stephen's theory. The fact is that the matter is by no means clear either one way or the other, but the probability is on the side of his belief in rebaptism. The Archbishop bases his inference on a letter which Dionysius wrote to Xystus. In this letter a third point of view is presented. One of the brethren came to Dionysius and said that he felt great grief that he had been baptized by a heretic in a way that was full of impiety and blasphemy. And Dionysius answered him that he should not trouble his mind about the matter, for that a man who had for a long time enjoyed all the benefits of a genuine Christian did not require baptism, as baptism was really a renewal from the beginning of the Christian profession. There is no question here of rebaptizing a man who leaves heretics and enters or re-enters the Church.

The Archbishop's work on these topics seem to us very much like lost labour. He has merely gone over again the work done by Sage in the beginning of last century, and by Poole in the middle of this; and wherein he differs from Poole, it is not unlikely that Poole's opinions would be held by his Church to be sounder than those of the Archbishop. At the same time the scholarship of the Archbishop is quite first-rate, and he has really accumulated all that can be said in behalf of the contentions that he advances.

It is evident from the earlier and later parts of the book that, if the Archbishop had resolved to reproduce the times of Cyprian, and bring a vivid picture of the men and thoughts of those days before his readers without mingling modern ideas with them, he would have succeeded in no ordinary degree. He exhibits a strong individuality. His style is rugged and picturesque, occasionally sprinkled with strange words, but always impressive and intense. He had naturally a passion for the exact truth. And his scholarship was accurate, thorough, and unwearied in its efforts to get to the foundations of things. The book therefore, notwithstanding its defects, will attract attention, will well repay perusal, and will prove highly suggestive. We add three specimens of his style. He thus describes Carthage:—

"Faintly then we may picture to ourselves a material something not wholly unlike what Carthage was. Scarcely any city yields so many scenes. The streets gathering themselves in unique symmetry to the feet of sudden steeples and many-tinted marble heights, or opening full on the glistening quays and the breathless harbour: graceful hills about it crowned with shrines and villas, great levels spreading in chase or garden; low 'difficult hills' with 'artificial passages,' which yoked the neck of its foreland; the vast lake where navies of commerce and of pleasure rode close to the streets, severed by a thread from the open sea; mountain crests in snow watching from the distances; through all and over all the keen light and intense blue of Africa."

Here is a picture derived from Cyprian of the bishops who for a time helped to constitute the unity of the Church:—

"Not only had he from the first to bear 'contumely toward his office'; not only did opponents, the five presbyters and others, 'turbulent men whom he could scarcely rule,' render his administration difficult; the glaring abuses of the episcopal office were yet harder to cope with. Socially known as leading men, but unprovided with material independence, or with position equal to that of a provincial magistracy, some bishops were engrossed in agriculture, some absent in commerce, some even engaged in usury. There was the free-living bishop actually enriched by the opportunities of his post, ready to abjure the faith on the prospect of danger, ready to resume his office when peril was past. There was the immoral bishop on the verge of excommunication. Some were secure in their position though notorious for their frauds in the bazaar, or their complicity in the slave-trade of the Sahara. Some again were too ignorant to prepare their catechumens for baptism, or to avoid heretical phrases in their public prayers, too indifferent even to abstain from using in their liturgies the compositions of well-known heretics. Cold and dark are the shades which are flung athwart the bright tracts and around the glowing lights of the scenes of this early church life. If it was possible for such men to be bishops we can understand how among their presbyters they tolerated the makers of idols and the compounders of incense, or among their laity astrologers and theatrical trainers."

The Archbishop has portrayed the last days of Cyprian with much vivacity. Here is a portion of the description:—

"The smooth paved road was deep and silent with dust, as they emerged from the dark close streets on the luxuriant plain. Among the date palms ripening for the gathering, and high above the silver olives, on whose fruit the final bloom was just appearing, the cypresses towered black and still. The stubble of the reaped corn was standing deep, the vines had

been relieved of their burdens, the grassy slopes were white with the long summer, and the vast carpets of dazzling flowers had faded, all but the invincible dark green asphodel. Beyond the wide and peerless tract of vegetation were the glowing hills, dense with brushwood of cistus and cytisus, myrtle and lentisk, gaps opening into the world's cornfields, and the solemn aqueduct bringing rivers of living water from mountains leagues away. How much of natural things filled the old man's eye we know not—he was beyond caring for little things, but no man knows whether those things are little. Certainly he had not lost that humorous observation which has sometimes caught us unexpectedly in gravest moments."

The book is printed with great accuracy. There are a few mistakes such as occur in every work, as, for instance, "Autolych." is set down as a contraction for *Autolyceus*, and "Huelsen" is printed for *Huelsen*. There is a wretched index of works quoted, in which nearly every English writer is omitted, as Kaye, Poole, Wallis, Marshall, and some of the best German authors, as Schwarze. Some books which have been recently published, such as those of Goetz on Cyprian, were not used by the Archbishop in his work, and therefore no note is taken of them.

The Flight of the Eagle. By Standish O'Grady. (Lawrence & Bullen.)

In a preface which does not err on the side of modesty, Mr. O'Grady tells us that

"there is probably an Art as well as a Science of History. If that be so, the present work may be regarded as an experiment in that kind of composition, a kind which demands the employment of more than one or two mental faculties on the part both of the reader and of the writer."

Unfortunately these mental faculties are not enumerated, and it may be for the lack of one demanded of the reader that this work appears to be a failure regarded as a work of art, though Mr. O'Grady has brought to its making so profound a knowledge of the period he treats that it is interesting. Like one or two of the same writer's earlier books, this story of the youth of Red Hugh O'Donnell is spoilt by diffuseness, slipshod English, and, above all, by the absence of that first principle of art, selection.

Mr. O'Grady has selected nothing—neither his incidents, his point of view, his adjectives, nor the public for which his book is intended; it is neither a history, a romance, a work for serious students, nor a book for boys. From the slanginess of its diction it may be supposed to be intended to appeal to the young, yet its real value can only be appreciated by those who already know more of Elizabethan Ireland than does the average schoolboy, for the tale is (or ought to be)

"an actual historic episode, told with hardly a freer use of the historical imagination than is employed by the more popular and picturesque of our professed historians. There is, however, this difference between my method and theirs, viz., that while they write directly, I aim at a similar result through a certain dramatization. The same method has been adopted, I think very effectively, by Carlyle, at times, in his history of Frederick the Great."

Mr. O'Grady has steeped his mind in the history of Elizabethan Ireland, and therefore all that he writes of it has value; but the knowledge of what to leave out is not

his, and his reader's interest is diverted from the entrapment, captivity, and twice attempted flight of Hugh by digressions dealing with episodes yet more exciting. The history of Ireland has few more sympathetic figures than the gallant Hugh O'Donnell; but the Viceroy who decoyed him possessed a personality as remarkable and a more dramatic destiny. The betrayer of O'Donnell was himself betrayed more basely, and Mr. O'Grady diverts our sympathy from the unstained captivity of the hostage to the fatal imprisonment of poor Perrot, and into this digression he weaves another in the complete history of the family, career, crime, mutilation, imprisonment, and "emergence of the noseless one."

At last we get back to Red Hugh in Dublin Castle, but not to stay; we are taken to London to study the real character of Elizabeth and her policy, and to hear about her toothache, the massacre of Rathlin, the alliances and amours of that "much married man," Hugh O'Neill, and the fate of a score of chieftains. These and a hundred other matters which have no place here obscure the story and disperse the reader's sympathies, with the result that the Eagle fails to impress his imagination.

No doubt it is "awfully hard" to select any one among the many heroes of Elizabethan Ireland, the period is so dramatic, the personages so picturesque—English courtiers in "copious collars," Irish soldiers "with dreadfully long sleeves," spurred and belted heroes walking with step "quick and light, but awfully assured." No one destiny was pre-eminently dramatic, for "the stormy battle-axe business" was going on in every province, and there was scarcely a family of distinction which had not its traitor to blush for, its martyr to adore, its captive to support, its fugitive to conceal. Ties of friendship, neighbourhood, and policy united border Irish with English of the Pale; rivalries divided kinsmen at one time, interests united enemies at another; everywhere there was trickery and double-dealing; treachery and the fear of treachery went hand in hand with barbarous ferocity.

Men were roughhewn, moulded by great and terrible events; virtues and vices alike rose to the surface and flourished in the same soil; even the noblest characters were marred by ugly stains, and Mr. O'Grady has done wisely in choosing for his hero a youth who had not yet revenged himself upon his enemies. But at nineteen years of age Hugh Roe was surely something more mature than the "innocent boy," the "lad," of Mr. O'Grady's imagination. Four years earlier he was already "an object of keen and carnivorous interest to the higher powers," and was esteemed a lad of too great promise to remain at liberty. At fifteen he was old enough to think and to feel—indeed, he was already married—and the towers of Dublin Castle were suggestively adorned with the heads of his countrymen. He and his fellow prisoners "beguiled the time only by lamenting to each other their troubles and listening to the sentences passed on the high-born nobles," say the Four Masters; and the bitterness of his heart is revealed by the fact that this intelligent young man did not profit by the years of his captivity to

learn the English language. Furthermore, it will be remembered that in the third winter the "ordinary rope of commerce" was conveyed into the refectory of the hostages, and that the three youths O'Donnell, O'Gallagher, and Mac Sweeney escaped one wild December night and were piloted by friends to Glendalough, whence O'Gallagher and Mac Sweeney reached O'Byrne's country. But Red Hugh, like a more famous warrior, was vulnerable in the feet; his long imprisonment had made him delicate. Too footsore to stand, he perforce trusted a less tried but nearer neighbour, who, at this appeal to his hospitality, "stood quaking between the devil and the deep sea, between black dishonour on the one hand and the soundless abysses of treason on the other. Dreadfully agitated and uncertain," he did at last receive the fugitive, and strove to steer a middle course by sending a slow messenger to Dublin Castle and a swift one to O'Byrne; but the plan miscarried, and all Hugh gained by his desperate attempt was stricter confinement and irons. His new companions, Henry and Art, sons of Shane O'Neill, were also escaped hostages, punished with chains, and for a whole year the unhappy youths suffered together, till, in December, a file somehow passed into their possession, and on Christmas Eve "the hope of Tir-Connell, every nerve taut, pale, sweaty, with knit brows and bent head, fiercely rasped and rasped, the atoms flying, scintillating in the lamplight," till himself and his comrades were unchained. With no "rope of commerce," but with "serica tela," the hostages got out of the Birmingham tower, and Mr. O'Grady gives a vivid description of their desperate escape along the main sewer and through the icy waters of the moat. Again they fled into Wicklow, and this time none was recaptured, though "of the sons of Shane none ever got rightly over the horizon," for Henry O'Neill only passed from one prison to another, and Art succumbed to the hardship of that bitter flight in winter. O'Donnell was scarcely happier than they, for

"out of prison, darkness, and the jaws of death where the son of Shane perished, Red Hugh ascended, a historic star, bright but baleful, splendid indeed, but disastrous exceedingly, perplexing a great monarch and many vicemonarchs and provincial presidents, and from horrid locks shook pestilence and war."

Happily all this was in the future, and at the time of his flight Red Hugh was something more human and sympathetic than a bright but baleful star, and Mr. O'Grady has put together a capital description of his flight from Wicklow to Tyrconnell, a dangerous and painful journey in which he was helped by English settlers as well as native Irish. It will be remembered that the cold nights on the Wicklow hills which killed Art O'Neill nearly cost Hugh his life too, and that his feet were so badly frostbitten that he was crippled for months, and during his flight had to be lifted into the saddle and out of it, and on his return to his home was in the hands of the surgeons during March and April. But in May his father made way for the "innocent boy," who, having been installed O'Donnell with the usual ceremonies, proceeded to make war upon his neighbour Tirlogh Suineach,

and to lay waste the country round about Strabane.

Mr. O'Grady takes leave of him at the more idyllic moment of his home-coming, when the fierce young eagle of the north appeared to him "so fair and so gentle that at the first I said, This surely is a maid dressed in the attire of a man." We are not able to share that vision, remembering that O'Donnell was now as old as Essex when he became master of the horse, or Anjou at the time of the siege of Rochelle. At nineteen Henry VIII. was married, and Mary Stuart the widow of a husband two years younger than herself; while Edward was but fifteen when he was suffered to take upon himself the responsibility of appointing the successor who at seventeen died for her weakness in accepting the misplaced honour. James of Scotland was a ruler of experience at nineteen. Charles IX. of France and Henry of Navarre were both married at this age; it was a day of young men, and, above all, of young rulers, and Hugh had from his infancy been taught to believe himself the foretold deliverer of Ireland.

But if Mr. O'Grady cannot convince his readers of Hugh's innocent boyhood, he can tell them a vast deal about Elizabethan Ireland, and though this book is far from being one of his most successful stories, it is full of interesting information, and furnishes a vivid picture of Dublin and the cities of the Pale.

British Moralists: being Selections from Writers, principally of the Eighteenth Century. Edited, with an Introduction and Analytical Index, by L. A. Selby-Bigge, M.A. 2 vols. (Oxford, Clarendon Press.)

In these two volumes Mr. Selby-Bigge has brought together a most useful collection of extracts from the British moralists. It would be easy to object to the insertion of extracts from quite minor authors, themselves disciples of thinkers of the second class, or to complain that while some major writers are represented, others are excluded because their work is on a "totally different level of thought from that adopted by the other moralists of the period"; but Mr. Selby-Bigge himself has frankly anticipated all this kind of criticism. Having discovered by experience that any selection must seem unsatisfactory, he finally abandoned himself, as he tells his readers, "to the guidance of the principle of utility in its vaguest form, and simply tried to make a book which would be useful, and fairly representative of the British moral philosophy of the eighteenth century." In this he has succeeded. The writers he selects from are, for the most part, writers who, though distinctly worth perusal, are not likely to be read through by any but specialists in the period; while students who are not specialists may yet desire to correct the traditional estimate of a moralist by occasional consultation of the sources. The period is really a very fertile and interesting period in ethical thinking—probably more so than the present century will turn out to have been. If study of it did nothing else, it would at least set us free from the narrow and wearisome antithesis of "Intuitionist" and "Utilitarian." No doubt we have to some extent got away from this on

our own lines; but it could almost equally well be corrected by recurrence to the past, and, merely for the sake of historical insight, it is worth while to know that the past was not dominated by it.

The introduction, which "only pretends to be what it is called," and is not too long, contains several interesting and judicious remarks. Mr. Selby-Bigge divides the moralists of the eighteenth (and latter part of the seventeenth) century broadly into the "intellectual" and the "sentimental" (or "moral sense") schools. Both alike he opposes to the "selfish" school, which would admit no principle of disinterested action in human nature. From the "cynic" and the "sceptic" in morals he distinguishes the "satirist"; for satire, as he points out, "so far as it is an exposure of the sham, rests upon and assumes a reality of some kind or other in virtue." Mandeville he regards as properly a satirist with a taste for paradox rather than an ethical theorist, and this seems on the whole the correct view. Or at least Mandeville's ethical theory is psychology of ethics, and not a moral (or immoral) doctrine. This seems to be the account he himself gives of it in the 'Letter to Dion.' Of the moralists proper in the eighteenth century Mr. Selby-Bigge remarks that they "concentrate their attention on the phenomena of the normal moral consciousness in a cool and impartial manner which reminds us of Aristotle, and had not notably been exhibited since Aristotle." There is perhaps, he goes on to say, "no body of ethical writing which within its own sphere"—namely, the moral consciousness of the "plain man"—"can compare for originality and sincerity with the work of this period." Kant, as he says afterwards,

"would be a good deal better understood if he were read in connexion with the British Moralists, with whom he was well acquainted. There is little in him that is not in them, though his general attitude towards ethics is a different and more distinguished one."

The high estimate formed of Adam Smith's contributions to ethics is noteworthy, and in particular the observation that "incidentally he makes considerable contributions to the metaphysics of the subject," going, as he does, beyond the "facile individualism" of his age.

The volumes are furnished with an excellent index. At the end of the second volume is a "bibliographical note," giving the dates and principal works of a large number of British ethical writers of the period, "from which those who take pleasure in making lists of 'the best books' may easily compile a rival selection." The first volume is devoted to the "sentimental school" (Shaftesbury, Hutcheson, and Butler), together with Adam Smith and Bentham. The second embraces mainly the "intellectual school" (Samuel Clarke, Price, Balguy, Cudworth, and Wollaston), with the "theological utilitarians" (Brown, J. Clarke, and Paley) in an appendix, extracts being also supplied for convenience of reference from Hobbes, Locke, and Mandeville. "Kames and Gay"—the "Rev. Mr. Gay" who suggested the principle of association to Hartley—"are included as more or less independent critics." That the classification is only approximative is evident from the distribution of the names.

Butler, for example, did not repudiate the "intellectualist" view, though his distinctive appeal is no doubt to "human nature" rather than to the "fitness of things." Still it is on the whole the best classification that could have been made, and it does not, of course, pretend to be exhaustive.

Histoire Ancienne des Peuples de l'Orient Classique.—Les Premières Mées des Peuples. Par G. Maspero. (Hachette & Cie.)

The Struggle of the Nations, Egypt, Syria, and Assyria. By G. Maspero. Edited by A. H. Sayce. Translated by M. L. McClure. (S.P.C.K.)

The second volume of the illustrated edition of M. Maspero's great work on Oriental history will appeal to a large class of readers by reason of the vast field which it covers, no less than the lengthy period of time of which it treats. Speaking quite generally, it begins with the period a little anterior to Abraham, and ends with that of Ahab, King of Israel; it describes Egyptians, Babylonians, Elamites, and Syrians, as well as all the neighbouring nations and peoples, and traces their history with care and judgment. The style of the narrative is clear, and as long as M. Maspero is dealing with his own subject—Egypt—his work is as good as one can expect. There is an abundance of reference to the literature of the various countries, both ancient and modern; indeed, it is surprising to see what a number of "authorities" exist on such matters in these days. Ancient documents, Babylonian, Assyrian, and the like, figure with profuseness throughout the book, and the drawings of M. Faucher-Gudin are admirable. M. Maspero endeavours to state the results of the latest researches, either in his text or notes, and although it is not quite clear what principle guides him in selecting his information when derived at second hand, no fault can be found with him for lack of diligence. It is the fate of all general books of this nature to be imperfect in certain sections, the imperfection being caused by no fault of the writer; as an example of what we mean we need only ask the reader to compare M. Maspero's account of the Tell el-Amarna tablets and their contents with the complete translations of the same recently published by Winckler, when it will be clear what substantial additions could at once be made to it. It would, however, be ungenerous to insist much on such points. It is tolerably clear that M. Maspero is quite ready to modify by the light of recent research whatever views he may have held about the historical accuracy of the Bible, and it is a distinctly pleasing feature of the French edition of his book that he succeeds in treating burning questions such as the Hyksos, the Exodus, and the like in such a way that neither the orthodox nor the "advanced thinker" can be offended. But if we trust the evidence which is to be obtained by reading between the lines, we may safely assume that all his sympathy is with those who are trying to draw out the true history which is in the Bible from under a mass of misreadings, mistakes, corrupt texts, and interpolations; the careful reader will see that M. Maspero has himself done a little towards this much-to-be-desired end.

With the translation of the second volume of M. Maspero's work, which the S.P.C.K. have issued under the title 'The Struggle of the Nations,' we cannot express ourselves satisfied, though in form and appearance it is an admirable book. What every one must complain of are the unwarranted alterations in M. Maspero's narrative and notes—alterations which we are disposed to attribute not to want of skill on the part of the translator, Mrs. McClure, but to some meddler whose intention has been to correct the author's heterodoxy. A few mistakes in the translation are the result probably of carelessness, e.g. :—

"Sargon the Elder is credited with having subdued Blam; the kings and viceregents of Lagash had measured forces with Anshan as well as with Uru and Larsam."—P. 30.

"When they began to look back with regret to the 'fleshpots of Egypt' and the abundance of food there, another signal miracle was performed for them."—P. 445.

"On croyait que Sargon l'Ancien avait soumis Suse; les rois et les vicaires de Lagash s'étaient mesurés contre elle avec des chances variées, ainsi que ceux d'Orou et de Larsam."

"Puis, comme ils regrettaient les marmites à viande de l'Égypte et tout ce qu'ils y mangeaient à satiété, il avait imploré l'Éternel, et l'Éternel lui avait promis de faire pleuvoir le pain et la chair."

On p. 443 M. Maspero, quoting the Bible, says, "la mer Rouge s'ouvrit," but in the English we have, "the Sea parted its waters"; on p. 442 the French has, "il tua le brutal et s'alla cacher au Sinai," and the English, "and slew him in his anger, shortly afterwards fleeing into the land of Midian." Many such examples could be quoted. But now we must turn to a few of the passages where the translator makes M. Maspero to say what he never said, and to minimize, alter, and do away with many of his own settled opinions. "Verax" has already called attention to the matter, so the following instances may suffice :—

"The mention of the covenant of Abraham with Abimelech belongs to the oldest part of the national tradition, and is given to us in the Jehovistic narrative. Many critics have questioned the historical existence of Melchizedek."—P. 66.

"We are told that when the Hebrews left Ramses....."—P. 72.

"I have limited myself here to a summary of the Biblical narrative, without entering into a criticism of the text, which I leave to others."—P. 443, note 1.

"I have given my reasons for assigning the Exodus to this period."—P. 444.

"It has long been recognised that it had a special reference."—P. 448.

"Many critics reject the second version."—P. 720.

"Which some critics would like to....."—P. 723.

"Is probably an amplification of the somewhat obscure wording employed in 2 Sam. viii. 1."—P. 724.

"Is supposed by some to be interpolated."—P. 728.

"Would consider this to have been inserted in the time of Hezekiah."—P. 729.

"They contend that the original words of Solomon are confined to vers. 12 and 13."—P. 747.

"The actual words appear to be of a later date; but even if that be the case, it proves that, at the time they were written, the king still possessed his full sacerdotal powers."—P. 749.

"Is probably a corruption of Bézôn."—P. 778.

"La notice des négociations d'Abraham avec Abimelek appartient au vieux fonds de tradition nationale, et nous est parvenue par le rédacteur jéhoviste. La plupart des critiques admettent que Melchizedek n'a rien d'historique."

"La tradition rapportait qu'au moment où les Hébreux partirent de Ramsès....."

"Ici, comme plus haut, à propos d'Abraham et de Joseph, je me borne à résumer très brièvement le récit biblique, sans entrer dans le détail des origines; je renvoie pour les analyses de texte aux différents manuels publiés surtout en Allemagne."

"J'ai développé les raisons qui m'ont porté à reculer l'Exode jusqu'à cette époque."

"On a reconnu depuis longtemps qu'elle avait une portée plus générale."

"Les critiques sont unanimes à rejeter cette seconde version."

"Qui, de l'aveu de la plupart des critiques....."

"N'est certainement qu'une interprétation fautive du texte assez obscur de II Sam. viii. 1."

"Est en partie interpolé."

".....place l'édiction de cette jolie légende au temps d'Ézéchias....."

"Que précèdent quelques-uns des paroles originelles de Salomon (12, 13)."

"Son discours actuel est une intercalation d'origine prophétique; il prouve, du moins, qu'au temps où il fut composé, vers la fin de l'époque royale, le roi possédait encore la plénitude du pouvoir sacerdotal."

"Peut n'être qu'une corruption du nom de Bézôn."

Surely all unprejudiced persons will admit from the evidence here given that M. Maspero's text and notes have suffered much at the hands of his friends, but we must now say a word or two on the editor's notes and preface. Prof. Sayce repeats the statements which he made at the Church Congress in 1895 (see the *Times*, October 10th) to the effect that Mr. Pinches has discovered a mention of Chedorlaomer, Tidal, and Arioch in Babylonian tablets. We have made inquiries and have reason to believe that Prof. Sayce has been led astray. The facts are these. On two fragments of tablets of the Persian period, about B.C. 300, we find mentioned a name which cannot be read,* a name which may be transcribed by Tu-ud-khul-a, and a name (broken) which Mr. Pinches identifies with a name read in Accadian as Eri-aku or Erim-aku, and in Semitic as Arad-Sin or Rim-Sin. Mr. Pinches communicated these names to Prof. Schrader, who wrote a paper ('Ueber einen altorientalischen Herrschernamen') upon them at the end of 1895; but Schrader's opinions rested solely on second-hand knowledge, and were of little value, for he never saw the tablets. Similarly Prof. Sayce accepted Mr. Pinches's statements without, apparently, examining the fragments, and so what is at the best but a guess, or a theory, is gravely called a "discovery" in M. Maspero's book. The greatest living authority on Babylonian tablets holds the opinion that the two fragments formed part of tablets of an astrological nature wherein matters of various kinds were mentioned, from the price of garden stuff upwards; in any case, they have absolutely no historical value, for they belong to so late a period that they might well have been written by scribes who were conversant with the Hebrew narrative of Genesis as possessed by the Jews in Babylon about B.C. 300. Mr. Pinches read a paper upon this discovery in January, 1896, at the Victoria Institute, but, at the time of writing, it is not yet published, and favoured persons only have seen proofs of it, such proofs being marked as "under revision." It is a pity that M. Maspero has adopted the theory (see p. 39, note 6), and it is a greater pity that he has repeated Prof. Sayce's view that there is any reference to Melchizedek in the letters of Abdi-Khiba, King of Jerusalem, which were found at Tell el-Amarna; the reference is to the King of Egypt, and not to the "Most high God" (see Zimmern in Bezold's *Zeitschrift*, Bd. vi. p. 245 ff.; Winckler, 'Tell el-Amarna Letters,' p. 303). Other points ought to be mentioned, but this notice is already long, and we must conclude by expressing renewed regret that the good work of so able a scholar as M. Maspero should have received the treatment which it has received at the hands of those who have altered his text, mutilated his notes, and put into his mouth opinions which he does not hold.

* The identification of this name with the Ku-dur-nu-ukh-ga-mar of Khammurabi's letters (published by Schell) is conjectural (see *Zeitschrift für Assyriologie*, Bd. xi. p. 344).

† See *Sitzungsberichte der Berlin Academy*, 1895, No. xli.

NEW NOVELS.

The Massarenes. By Ouida. (Sampson Low & Co.)

TODGERS'S, we know, could do it when it chose; and it must have been with something of the feeling indicated in that classical sentence that Ouida sat down to compose 'The Massarenes.' We can imagine her artistic soul—long vexed by the feeble, half-hearted toying with the baser elements of human nature in which a well-advertised school of modern fiction has for some years been finding a scope for its energies—saying to itself: "Go to; if the public likes this sort of thing, let us show it that in the purveyance of it the veterans of fiction are at least as deft as these young people who prate of modelling their style on French masters." Ouida certainly models her style on no French master, not even when she drops into the French language and talks about women with a past. Ouida's principal character is a duchess who has not only a past, but a present, and, as it appears, a future; and her past, present, and future are those of what the author delicately terms "a horizontale"—"they are called by a much coarser name out of doors." She is besides a liar and a spendthrift, ill-bred and heartless. There is an apophthegm in the book to the effect that "there is a class of sins which are well-bred; there is another class which is caddish." The sins of Lady Kenilworth—or the Duchess of Otterbourne, as she becomes in the course of the story—are all of the latter class. Yet Ouida seems to regard her as a fair average specimen of English ladies of high rank and ancient lineage. As a foil to her and to the society which she represents we have the family who, though they play, on the whole, a subordinate part, give their name to the story. William Massarene is an American millionaire, who, having emigrated in his youth from Ireland, has made a fortune by means more or less disreputable, and returns, still in the prime of life, to enjoy it in England. A coarse, illiterate brute, he is, of course, received with open arms by people of fashion and politicians. Lady Kenilworth launches him, bleeds him, and becomes his mistress, escaping a public scandal only through the chance of his being shot on his own doorstep by one of his early victims. Massarene leaves a daughter, who has been brought up in Europe with all the advantages that wealth can procure, and has turned into a young lady of the highest culture (she even talks Latin to her poor mother, who has made no advance in that respect since she milked the cows in Ireland), the strictest principles, and the purest type of beauty. Between her and Lady Kenilworth there is a natural antagonism, which in the hands of a really skilful novelist might have afforded an opportunity for some study of contrasted character; but, of course, one does not look for that kind of thing from Ouida, whose warmest admirers would hardly claim for her any very profound insight into the human heart. Indeed, she has not yet begun to be able to observe or conceive the most outward and obvious phenomena with accuracy, or she would not have told us on a certain occasion that "there was no wind" (thereby stultifying her own

account of a train blocked by snow, for snow without wind never blocked a train in England) and five pages later made two people able to converse "only when the wind lulled, which was not very often," nor would she have made the Eton eight practise in February. Was this the same eight that once trained on venison and champagne at Christopher's?

Under Love's Rule. By Miss Braddon. (Simpkin, Marshall & Co.)

MISS BRADDON in her latest novel castigates the rich, and conclusively demonstrates how weak and empty is their life when their money has gone. She seems to have studied the subject thoroughly. None but a student of the "high" and "smart" life of the day could sum up the feelings and ambition of the fashionable lady better than this: "Indeed, we are gradually getting into a really nice set—a set that it pays one to entertain thoroughly well, even if one does not get very intimate with them." The feather-brained hostess neglects her children, and her character is contrasted with that of her sister, who has not married a rich man, and who loves the children. It is curious to note how the writer reproaches the vulgar slang which the children learn from the servants, and yet speaks in her own narrative of a "cake in good cut," thereby committing the offence which she condemns. In one place Miss Braddon says ironically: "There is an innate vulgarity in children only to be eradicated by early association with smart people"; but it seems that the characteristic is not confined to those of tender years. The novel as a whole has little to recommend it. Though fluently and pleasantly written, it is composed of the slightest materials, and excites little more than passing interest. The best point in the book is the humour associated with the talk of children who are spoilt, badly brought up, though not ill-natured; and in these passages the reader will recognize the hand of a clever novelist, and of one, we may add, who is rapidly approaching the completion of her sixtieth novel.

The Jessamy Bride. By F. Frankfort Moore. (Hutchinson & Co.)

THE historical novel will pass muster either if it deals with a period remote enough or personages obscure enough to allow fiction and fact to be blended without instant detection; or if the historical element is merely used as a framework in which to set the doings of purely imaginary people. But when an author peoples his story with personages whose careers are familiar in minute detail to many readers of average information, shifting the dates of real events, introducing fictitious and improbable events and motives, and generally transmogrifying a perfectly well-known history, the reader cannot but feel that a liberty is being taken with him. This, however, is what Mr. Moore has done in 'The Jessamy Bride.' He has taken for his hero no less a person than Goldsmith; has introduced all the best-known members of the Johnsonian circle; has transposed events in a reckless manner, putting, for instance, Baret's trial after the first performance of 'She Stoops to Conquer,' which, of course, it really preceded by some four

years; and has woven into the framework thus reconstructed an imaginary tale, in which the chief part is played by the Horneck family. For this purpose he not only depicts Goldsmith as consumed by an unconfessed passion for Miss Mary Horneck, the young lady to whom he once refers in one of his lighter pieces as "the jessamy bride" (whatever that may mean), and of whom, with her family, he is otherwise known to have been a friend, but also imagines the far more improbable circumstance of a similar affection for him on the part of the lady, as well as a previous indiscretion on her part from the consequences of which Goldsmith is the means of delivering her. Possibly some readers may like this sort of thing; to us it is irritating. Irritating, too, are the little parentheses in which the author communicates facts in the future career of his personages. Thus he makes Baret's say to Goldsmith, who has consulted him as to the choice of a fencing-master, "When you run your first man through, you need not ask me to attend the court as a witness to your pacific character"; and adds, "When the two did appear in court it was Goldsmith that had been called as a witness on behalf of Baret's." This would be clumsy in a work of pure fiction; but as all the world knows what did happen to Baret's, it would surely have been better to let the irony, such as it is, of the unlucky Italian's remark speak for itself. Independently of this, as we think it, vital mistake, the book is by no means a bad one. If Mr. Moore had but carried the fiction a little further, substituting John Jones for Oliver Goldsmith and Jane Smith for Mary Horneck, omitting one or two speeches too closely identified with actual people to be justly assigned to fictitious characters, and making the story a picture of an imaginary literary man's life in the last century, it would have been read with no feeling but pleasure. As it is, we feel that he has incurred the anathema pronounced on those who add to the word or diminish aught from it; for surely all that deals with Johnson or Goldsmith, Boswell or Garrick, is among the sacred books of literature.

The Whirlpool. By George Gissing. (Lawrence & Bullen.)

MR. GISSING has often hesitated in his stories between the commonplace and the impassioned; yet even when he was most commonplace it has been easy to perceive how closely and faithfully he can reproduce the phenomena which have passed before his eyes, and how conscientiously he strives to place upon his canvas the figures and expressions which attract him. In his last novel he seems to have worked with greater perspicacity than before. His chief characters are more highly strung; he shows them more completely subservient to their temperaments, and more automatic under their physiological constraint. In much of his delineation he is successful, and his success would have been all the more apparent if he had kept his zeal within narrower limits. Clearly it does not help us to the analysis of a human character, however composite, to make a side-study of his landlord; and Mr. Gissing is always ready to drag in irrelevant side-studies. But he shows a distinct advance in his art.

Nell and the Actor. By Lilian Street. (Skeffington & Son.)

THERE are signs of subtle observation in this book in spite of a somewhat commonplace setting. The heroine is a perfectly uninteresting doll, for though she performs self-sacrificing acts and is quite estimable, her character is never made at all distinctive; her brother is likewise a type of the much exaggerated spoilt boy of feminine fiction. But the weakly sentimental doctor, with his long periods of self-repression after an outbreak of unmanly affection, is strongly conceived and remarkably direct and true. The author seems in her quite short sketch to penetrate into the inmost recesses of the man, and to show up the weak and transitory character of the love which, for the time, burns so fiercely and prompts him to the meanest actions. Also, in spite of an occasional vulgarity of note, there is a clever sketch of a light-headed young American girl, who seems very genuine. With a careful avoidance of melodrama and strong situations Miss Street ought to produce a good novel. This is a bad novel with some very good points in it.

The Episode of Alethea. By Isabel Clarke. (Innes & Co.)

THIS is a disappointing book, for it contains the elements of a good story which are allowed to run to waste. The relations of Gilbert Lennox and Alethea might be made much of in good hands, but here they lead to a most futile and absurd conclusion. To encumber Gilbert with an insane wife in the south of France is in itself a clumsy and well-worn device to make the chief characters unhappy; but all sympathy is diverted from them, first by Gilbert's inexplicable weakness in declaring his love and making his unpardonable proposal to Alethea, and then by Alethea's own indecision and her misplaced philanderings with him; and suicide is a violent solution of a difficulty even in a novel. The weakness of these two is bad art, not because of its immorality, but because the author seems so absolutely unconscious of it as to convey the impression by her method that it was meritorious. Another fault in the book is the author's inability to use her subsidiary characters: they all seem to come and go without any fixed object or utility. Even Morna, Alethea's consumptive sister, has no very appreciable part in the main story, and most of the others, though sometimes amusingly sketched, might just as well not be there at all. A good novel requires more directness and strenuous thought than Miss Clarke can have devoted to this.

The Faithful City. By Herbert Morrah. (Methuen & Co.)

THIS is an impressive tale which enforces attention in spite of a somewhat tiresome and long-winded method of narration. On beginning to read it, one is inclined to think that the whole idea is absurd of this city somewhere in South America, which forms a state by itself and is ruled as a republic by one man; but as the story proceeds the absurd aspect fades away, and the city is accepted without reference to its possibility. Mr. Morrah has indeed

succeeded admirably in the difficult task of separating his scene from the ocean of reality, and making it stand as a solid fact by itself; and at the same time he conveys a suggestion of weirdness and horror as if he were presenting some tremendous fantasy of dreamland, until finally he convinces and enthral the reader with his mysterious savages, his gigantic tower, and his uncompromising men and women. Probably one secret of the success of his method is his apparent carelessness to obtain conviction; the reader is simply thrust into this city, with its strange customs and mysterious oaths, as if the whole thing were a matter of course and required no explanation at all. This is a haunting, mysterious book not without an element of stupendous grandeur.

The Touchstone of Life. By Ella MacMahon. (Hutchinson & Co.)

WHEN Miss MacMahon has got over the bombastic introduction of her hero in his first interview with the solicitor, and some rather feeble love-making by him on the banks of the Cam, she does well with her two chief characters, Ivor Clay and his half-brother Lord Sithrington. It is a fine idea to bring them to close quarters in the way she does (one of them being ignorant of the relationship) as Governor and Prime Minister of a colony, and both in love with the same woman. The Governor, the weaker of the two, is unexpectedly stiffened and ennobled by his struggle for love and political mastery, and is really the more interesting; for though he loses, he proves by his end that the contest had made him worthy to succeed. Indeed, the second part of the book is most vivid and exciting in all its details. Among other delightful features of the narrative there is a knowing and malicious old aunt who is most amusing.

Wilt Thou have this Woman? By J. Maclaren Cobban. (Methuen & Co.)

THIS is quite an old-fashioned novel, with all the paraphernalia of lost papers, a secret marriage, and an unrecognized son. There are the wicked cousin, the masculine but generous aunt, the sleuth hound of the law in the shape of a solicitor who makes great play with his single eyeglass and is an amateur of pictures (mark the modern touch!), the thief who walks in his sleep, and the grand situation at the end, when the son defends his mother on a charge of murder without knowing his relationship. As a corollary to all this the characters are no more like living characters than are pieces of wood; but that hardly interferes with the charm of the varied imbroglia. There is, of course, a certain amount of love-making, and one young lady seems to be rather badly treated in the end; but that part of the book is of an unimportant character, and need only be regarded as a piece of unavoidable business. The book may most confidently be recommended to the gentlemen who adapt plays for the Adelphi Theatre.

Joies d'Amour. Par Gyp. (Paris, Calmann Lévy.)

GYP's novel is perhaps her best—sad, like all her longer stories. It is certainly the most complete of her books, conveying to the

reader the exact impression that she wished to make. There is in 'Joies d'Amour' no person who has appeared in any other of Gyp's books, and the characters include some excellently drawn rich French and exotic snobs and a delightful dowager, full of indulgence for those who follow in her steps. In a young cavalry officer we seem to recognize what Petit Bob would become, if he turned out as well as could be expected. The moral, if it be allowable to seek in Gyp for morals, is the simple one that a woman's course is difficult if she has brains and nerves, for she will not pass happily through both youth and early middle life unless she loves, and, in love, is not likely to chance to fall on the man she needs. One happy married couple figure in the volume, but both are below the average in brain power.

De Toute son Ame. Par René Bazin. (Paris, Calmann Lévy.)

M. BAZIN has done good work in several of his books which from time to time have had our praise, but his new novel is remarkably superior even to his previous excellent 'La Sarcelle Bleue' and 'Terre d'Espagne.' The novel before us is intensely sad, and full of teaching which will be helpful to what we here call "Christian Socialists," although the book is not apparently written with a distinct object of aiding any particular school of ideas. The scene is laid among the working class and the manufacturers of Nantes, but has less local colour than have M. Bazin's other books. The picture of the hatred existing between a portion of the working class and their employers, too general in France, is not unrelieved, and some pleasanter relations between the two classes are as well drawn as are the more painful portions of the book.

BOOKS ABOUT CHILDREN.

The Children. By Alice Meynell. (Lane.)—

"To attend to a living child is to be baffled in your humour, disappointed of your pathos, and set freshly free from all the preoccupations." So says Mrs. Meynell, whose meaning is a little obscure. To our mind, to attend to clever children is to be in daily contact with little creatures whose opinions are formed irrespective of everything said, done, or written, and who rarely speak without saying something suggestive or stimulating. However, Mrs. Meynell has studied her children well, and the result is these attractive essays. "Time was when childhood was but borne with," she writes, but we do not quite know when that period was. It was certainly not in the days of Evelyn, whose infant son—"that pretty person," as Jeremy Taylor called him in his letter of condolence—has supplied her with the subject of a good essay. Poor little "pretty person"! He was born with quick parts, as the phrase then was, and his father at once began to quench the light of life in him by educating him with such frenzied haste that "at two and a half years of age he pronounced English, Latin, and French exactly, and could perfectly read in these three languages." After that "he got by heart almost the entire vocabulary of Latin and French primitives and words, could make congruous syntax, turn English into Latin, and *vice versa*, construe and prove what he read, and did the government and use of relatives, verbs, substantives, ellipses, and many figures and tropes, and made a considerable progress in Comenius's 'Janua,' and had a strong passion for Greek."

At the age of five he not unnaturally died. The child in him was destroyed almost in babyhood,

and the man never lived. "They lost the timely perfection," writes Mrs. Meynell, "the while they were intent on their hopes." The essay 'Under the Early Star' is good too:—

"There is a tide in the affairs of children. Civilization is cruel in sending them to bed at the most stimulating time of dusk. Summer dusk especially is the frolic moment for children, baffle them how you may. They may have been in a pottering mood all day, intent upon all kinds of close industries, breathing hard over choppings and poundings. But when late twilight comes there comes also the punctual wildness."

This is well put; but "the heart is for saving what it can," and we are not sure that "the punctual wildness" is not caused by the knowledge that bedtime is at hand, and the wish to crowd intenser joy into the last moments. Mrs. Meynell herself seems to have a love for life "under the early stars."

"Nothing in the world," she writes, "is more uninteresting than eleven o'clock. It is the hour of mediocrity under the best conditions. Twelve has a dignity always, and everywhere its name is great. The noon of every day that ever dawned is in its place heroic; but eleven is worldly."

The reasons for this mysterious remark are not forthcoming.

Mr. Henry Smith, who has just published *Steps to the Temple of Happiness* (Sonnenschein & Co.), is much concerned because "books are being put into the hands of children which in many cases contain not one word of truth. Fairy tales are not facts," he writes, and grieves that children are taught "what in after life will have to be unlearned." Unlearned, says Mr. Smith. "Grand old Martin Luther" said, "I would not for any money part with the wonderful stories which I have kept in my memory since my earliest childhood, or have met with in my progress through life." Mr. Smith's feeling is the reverse, and he assures us that "the sensible father endeavours to find gift-books free from tales of enchanters, hobgoblins, fairies, and impossible nonsense, believing that childhood is the time to impress on the mind moral truths and common sense." If Mr. Smith were a little more familiar with folk-tales he would recognize that they nearly always inculcate a moral. Cinderella promised to leave the ball-room before twelve, Red-Ridinghood promised not to speak to the wolf, Mrs. Bluebeard promised not to enter the forbidden room during her husband's absence. All broke their word, and all suffered. Why should not children learn the penalty of disobedience from a good folk-tale instead of from a dull commonplace story like 'Nina the Disobedient'? It is certain, too, that children will read fairy tales many times, and by no means certain that they will read Mr. Smith's stories even once.

In artistic parlance there is "a great deal of ground to let" in Mrs. Moulton's volume, *In Childhood's Country* (Bowden). In other words, large expanses of blank white paper confront the would-be reader. As to the verses themselves, we mainly feel that Mrs. Moulton has never penetrated into "Childhood's Country." Her verses will not appeal to youthful readers, nor yet be greatly liked by older ones, being much below the author's usually high level. The prettiest of them is perhaps 'O Latest Rose,' a rondeau. We do not like the illustrations, which are neither good nor decorative.

THE LIBRARIES OF FICTION.

THE narrow pages of the "Autonym Library" (Fisher Unwin), which limit the lines to a maximum of six words, seem to have had the effect on Miss Constance Cotterell of compelling her to write in a jerky style. She tells her little story of *An Impossible Person* briskly, with a certain sarcastic humour which is rather excessive. It is a mistake in artistic tact to run down one's own characters too much. Far better is it to flatter the reader by letting him fancy that his own intelligence discovers the

nature of the characters. Miss Cotterell has her story well in hand, and works it out with considerable skill. The iteration of "little Elizabeth" whenever the heroine is mentioned is tiresome.

Volumes of short stories are increasingly abundant. A dozen tales are contained in Mr. A. J. Dawson's *Mere Sentiment*, which is included in the "Keynotes Series" (Lane). The best relate to the rich pastoral country on the borders of New South Wales and Queensland; a few deal with life and scenery in other parts of the globe. Love, with unhappy consequences, forms the subject of nearly all. They are well written as regards composition, and are for the most part cleverly constructed; they seem to indicate the hand of a practised traveller and a competent man of letters. The best, which is also the longest, is entitled 'Mother Carey's Chickens.' Were there fewer publications of the type of this volume, Mr. Dawson's collection of stories would unquestionably attract more attention than it is likely to receive. Though in places there is a note that jars on the reader, the book as a whole is easy and agreeable literature, and is distinguished by a wide knowledge of the world.

Under the somewhat absurd title of "The Fin de Siècle Library" Mr. H. S. Nichols is publishing some translations of French works, with illustrations in the style of those with which the works of M. Uzanne have made us familiar. The first of the series, a translation (whether original or not does not appear) of Amyot's version of the *Daphnis and Chloe* of Longus, is now before us. Though more than one English rendering of the story have appeared, the first being as early as 1657, it has always had more vogue in France than in England. Indeed, it may almost be called a French book, having been printed in a French translation many years earlier than in the original. Its artificial rusticity and very genuine pruriency were exactly the qualities to commend it to the sentimental and corrupt society of the last century. It was the product of one decaying civilization, and just suited the taste of another. The discovery by Paul Louis Courier at Florence in 1807 of a passage long known to be missing in the published editions, and his subsequent troubles, called fresh attention to the work, which has, however, in all probability been more talked about than read. The best account of it is still that by the late Prof. Malden in *Knight's Quarterly Magazine*, though the learned writer is perhaps unduly lenient to the licentiousness of the work, which he thinks need not offend "those who are familiar with the classical authors of antiquity." The difference, as it seems to us, is that while in the greatest classical authors an occasional licentiousness is merely an excrescence, or at most (as in the case of Ovid) infects only portions of their work, it is the very essence of the romance of Longus. The "love" of Daphnis, at all events, is as merely animal a passion as that of his own herds; and *pace* M. Courier, we cannot agree that "it is a book to put into the hands of young ladies next after the Catechism." In the present version, it is fair to say, this characteristic, at least in its more offensive manifestations, has been studiously suppressed, and the "young person" might read it with little detriment to her innocence; but we suspect she would find it rather dull. The Lesbian shepherd and shepherdess business is a trifle lacking in "actuality" for these times, though there are pretty enough bits of description here and there. But who now reads the 'Aminta,' or the 'Gentle Shepherd,' or 'Paul et Virginie'? These are the descendants of 'Daphnis and Chloe' on its sentimental side. The illustrations, by M. Raphael Collin, have a certain evanescent prettiness. They are, however, little more than opportunities for studies in the nude, not always over well drawn, and sometimes sailing rather near the wind. M. Jules

Claretie's introduction was evidently written for a French, not an English reprint, and might with advantage have been edited. English readers will wonder where "the text of the translator" has been modified "by changing o's into a's"!

WELSH LITERATURE.

Welsh Folk-lore: a Collection of the Folk-Tales and Legends of North Wales. By the Rev. Elias Owen, F.S.A. (Oswestry, Woodall, Minshall & Co.)—The study of folk-lore, owing to its timely encouragement by the National Eisteddfod, has of recent years acquired much popularity in Wales. Collections for separate counties have already made their appearance in South Wales, and the present volume, which is the result of many years' note-taking, is intended to do a similar service for North Wales. So vast, however, is the subject, if exhaustively treated, that the present collection is confined to only one branch of popular superstitions, namely, those connected with fairies and the spirit-world generally. Ancient customs and superstitions associated with particular days and seasons are only incidentally referred to; while the holy wells of the district—itsself a large subject—are to be dealt with in another volume, which the author has already all but finished. But within the limits thus described the work is remarkably complete, its most valuable feature being the large number of local versions which it gives of the same type of story. Its wealth in this respect may be inferred when we say that there are five "taboo" stories of the swan-maiden type, best known in the form of the legend of 'The Lady of the Van Lake'; the capture of men by fairy ladies appears in seven variants, the fairy changeling legend in six, while there are four versions of the story where human midwives are summoned to the aid of fairy mothers. Though tedious and uninviting for the general reader, this repetition of what is essentially the same story in some half a dozen forms, differing, perhaps, only in one detail, is of the greatest importance to the student of comparative folk-lore. No less important also is the scrupulous exactitude with which Mr. Owen has reproduced his materials, rigidly abstaining from elaborating his stories, so that "for every single bit of folk-lore recorded" he has "authority," which in most cases he also cites. Very often his task was merely that of translator, for

"most of his information, derived from the people, was spoken in Welsh, but he has given in every instance a literal rendering of the narrative, just as he heard it, without embellishments or additions of any kind whatsoever."

Quite one-third of the tales here recorded seem to have been thus taken down by Mr. Owen himself, while the remainder are drawn from many scattered sources in the shape of published works, chiefly in Welsh, special use, however, being made of Prof. Rhys's English collection of 'Welsh Fairy Tales,' printed in the *Cymmrodor* a few years ago. As to the tales themselves, little need be said; they belong to a widely spread family, and possess few, if, indeed, any, features not found in the fairy legends of other races. Being survivals of ancient beliefs, and not the conscious creations of the imagination, they have none of the fanciful imagery of the 'Mabinogion' and other Welsh mediæval romances. But the question of their origin and their bearing on ethnic problems might well have been left by the local collector to the expert, who is not likely to be misled by such crude generalizations as Mr. Owen occasionally puts forth, as, for example, the statement that "the fairy race belonged to a period anterior to the Iron Age. Polygamy apparently was unknown in the distant times we are considering. But the marriage bond was not indissoluble, and the initiative in the separation was taken by the woman."

In addition to the more definite types of legends to which we have alluded, the author has

gathered a large mass of fragmentary traditions relating to fairies generally, their dances and the tricks they played with mortals, their visits to markets and fairs, and the illusory nature of many of their gifts. A more obscure branch of Welsh folk-lore is that relating to demonology and witchcraft, and Mr. Owen appears to be almost the first Welsh writer to put on record the many stories and sayings that circle round the personality of the devil, or "Satan" as he prefers to call him. The evil spirit was, of course, supposed to be capable of assuming the form of any animal, though he had his preferences; but it was only occasionally that he appeared in human form, and what is curious is that he is represented as being outwitted by the men he tried to circumvent. A story of the kind, which is here told of the poet Dafydd Ddu Hiraddug, is more commonly associated with the name of the Lollard poet-priest Dr. John Kent. Another Welsh poet who in later times frequently worsted the devil was Huw Llwyd, but he was a soldier, and not a clergyman as stated in the text. At his dying request his magical books were thrown into a neighbouring pool, under exactly the same kind of circumstances as Arthur's sword was disposed of. The references to the practice of magic and witchcraft are, however, mostly modern, and touch but the fringe of an interesting question. Glendower's boast that he could call "spirits from the vasty deep" suggests that the black art was specially studied in Wales, and many of the leading astrologers of Shakespeare's time were undoubtedly of Welsh extraction. Whether witches were persecuted in Wales with the same ferocity as in other countries, especially Scotland, is not discussed in this book, and a search among the records of the Great Sessions could alone perhaps settle the question. We are inclined to think that Wales formed an exception in this respect, and that consequently witchcraft died a more natural death there than in other parts of Britain, so that now it is almost wholly unknown even in the remotest parts of the country. Even the memory of these and similar beliefs will soon have completely died out, and Mr. Owen deserves many thanks for his timely rescue of so many specimens of genuine folk-lore. For purposes of reference his book is, however, sadly marred by not being divided into chapters, or otherwise arranged in suitable divisions. There is consequently no table of contents, though its place at the commencement is taken by an index. But the excellence of Mr. Owen's method of giving the *ipsissima verba* of his aged informants goes a long way towards condoning his lack of method in presenting them to the public.

Gwen and Gwladys. By William Rees, D.D. (Gwilym Hiraethog). Translated from the Welsh by W. Rees Evans. (Stock.)—The series of loosely connected sketches of Welsh rural life, of which this work is a free translation, appeared originally in the columns of a Welsh newspaper nearly thirty years ago. They were chiefly reminiscences of a life that was even then passing away, but they were also made the vehicle for searching criticisms of the foibles and shortcomings of the humble society which was mirrored in them. The narrative was put in the mouth of a superannuated journeyman tailor, who moralized sententiously, but with mingled pathos and humour, on what he had seen and heard at the various hoststeads where he had plied his needle, seated, according to custom, on the kitchen table. The local setting and colouring of the original, the colloquialisms of its dialogues, and the seeming artlessness of the tailor's own narrative would appear to place these sketches in the category of untranslatable works. The racy humour which is so marked a characteristic of the Welsh version, and, indeed, of all that Hiraethog wrote, has, therefore, been largely—we might almost say wholly—lost in translation, and we have instead a tame and colourless story in which all the cha-

acters speak scrupulously correct, but frequently ponderous English, and even the names of their dwellings have been changed from Havod and Hendre into such forms as Mid-Valley Farm, and the like. To the English reader unacquainted with the Principality the story, as it now appears, can convey no vivid picture of the former life of the Welsh people, but for "English-speaking Welshmen," an ever-increasing class to whom the translation is not inappropriately dedicated, it may revive many memories of their "homeland in the times of their fathers." The volume, it may be mentioned, has also a special interest as an early example of an indigenous work of fiction in Welsh literature subsequent to the religious revivals of the opening decades of this century. Since Hiraethog's days, and possibly owing to his example, quite a large number of tales have, however, been written in Welsh, dealing chiefly with domestic or religious life.

RECENT VERSE.

The Chaurapanchāsika: an Indian Love Lament. Translated from the Sanskrit by Sir Edwin Arnold. (Kegan Paul & Co.)—This poem, of which Sir Edwin Arnold has produced a somewhat free English rendering, may be regarded as a typical specimen of Indian erotic poetry. According to tradition it was the effusion of a Brahman, Chauras, who, having been intrepid enough to fall in love with a princess of Kāñchīpuram, was condemned to death by her father King Sundava. The young Brahman devoted his last moments to composing this pæan in praise of his love, and the same tradition affirms that the irate father, won over by the beauty of the verses, forgave their author his indiscretion in having aspired to the hand of his daughter. The poem possesses all that sensuous beauty with which Indian love poetry has made us familiar. The writer is fain to exhaust his vocabulary in finding fitting words for the praise of his bride. All nature is laid under contribution to supply images with which her varied charms may be compared. The delight in physical beauty, the keen appreciation of all that appeals directly to the senses, is here free from the least taint of coarseness. There is a childlike rapture in the abandonment with which the lover pours forth his lament, in the joy with which he recalls the charms of his beloved, and those traits of character which most endear her to him. To produce an adequate rendering into English verse of a poem like the 'Chaurapanchāsika' is a matter of some difficulty, and though no great fault may be found with the translator's version, it is doubtful whether he has been as successful at the task as might have been expected. Some of the verses read tolerably well, but there are others in which the clumsiness of construction and crudeness of rhyme jar painfully upon the reader. For such a subject blank verse is probably a better medium than rhyme, which tends too often to sink to the level of versified prose. As to the date of the poem, if the tradition which assigns it to the time of Bhartrihari be really true, it must belong not to the beginning of the Christian era, as stated in his preface by Sir Edwin Arnold, but to the seventh century A.D., since we know from the testimony of the Chinese pilgrim I-tsing that Bhartrihari died about A.D. 651. To trust to such traditions is, however, very unsafe in dealing with Indian literature, and in the present instance there is no reason to suppose that the statement in question rests on a sounder basis than is usual in such cases.

Mr. A. J. Munby's experiment in "pedestrian verse," *Ann Morgan's Love* (Reeves & Turner), is a most interesting experiment, which it is impossible not to treat with respect, even while we are compelled to consider it an experiment in the wrong direction. He has written a poem describing the love and marriage of a servant

girl and her master, and the curious, it would appear (from their own point of view) the successful, attempt which they make to mould their lives somewhat after the gospel of Mr. Edward Carpenter. It is written in blank verse, which, though a little tame and formal in some parts, and a little clogged by dialect in others, has a certain dignity, a certain "pedestrian" swing. Mr. Munby is an accomplished writer, but he has set himself so hard a task that we can hardly be surprised, either at occasional lapses into the conventional colloquialism of

— you and your big arms
Speak volumes for you,

or at the occasional digressions into language which is not colloquial at all, such as:—

You should share
The knowledge that your Master has; the grace
Of his fair life should also brighten yours.

Yet, in spite of a certain humanity which we really find in even the most cumbered of these pages, we cannot admit that there is any excuse for the hideousness of such dialect as this:—

He med have easy thowt
'At Ah was well—w! sich a deal to do,
Joost what Ah like; an' him a-coomin whoam
Three weeks temorrer!

This is simply realism of the photographic kind, the lowest kind of realism; and for realism of any kind there is no place in poetry. Fine poets have written in dialect, certainly: Burns, Mistral, Barnes. But they have not used dialect in this way, for a mere effect of verisimilitude; and what they have written has been lifted by a lyrical imagination. Mr. Munby has been too carefully resolved to be "pedestrian" at all hazards. He has made an interesting experiment, which we hope, all the same, that he will not repeat.

A Life's History, told in Homely Verse (Bentley & Son), is a book which has none of the distinction which hovers about Mr. Munby's; but it aims, in quite another way, at somewhat the same mark: "To present to the imagination, by means of unaffected language, that spirit of romance which surrounds some of the commonest experiences of every-day life." Mr. J. Reddie Mallett writes with painful facility, and this is a fair specimen of what he writes:—

There hangs her picture—by the clock—
As life-like as could be;
Sometimes indeed, when I look up,
It seems to speak to me!
Love sparkles in those kindly eyes,
And smoothes the wrinkled brow;—
Ah me! what would I give to have
My dear old grandma now!

This kind of thing may no doubt find willing victims in those strange beings who go with apparent pleasure to listen to recitations; the writer tells us that "many of the chapters" of his book have already been recited. It is more difficult to imagine any cultivated reader taking the trouble to read page after page of quite inoffensive and sometimes quite humorous verse about 'My First Trouser Suit,' 'The Morning of the Wedding,' and 'Our Next-Door Invalid.'

In his translation of the *Fables of Florian* (Longmans & Co.) Sir Philip Perring has done perhaps a somewhat unnecessary piece of work, but he has done it with extreme fluency, ease, and ingenuity. His lines run in the most facile, and really the aptest couplets, and in the suitable jingle of their homely measures have almost the air of original work.

The anonymous Graduate of Balliol who has made a five-act lyrical drama out of the story of *Sintram* (Kegan Paul & Co.) must have nearly as much diligence as the translator of Florian. He has fancy, is not without thought, and his verse is most elaborately diversified. But he has not really mastered his subject; has been, on the contrary, to some extent mastered by it; and when he comes to write another book, he will do well to choose a simpler scheme of action, and more workable characters than these "Lost Souls," "Death," and the "Evil Spirit known some time as the Little Master." He is not without a certain promise, for he has already

conceived of poetry as an atmosphere, and not merely as a sequence of rhymed lines.

Mr. Herbert E. Clarke has, in the past, written some verse which has seemed to many critics strong and vigorous. We cannot see any real vigour or strength in his latest book of *Poems and Sonnets* (Simpkin, Marshall & Co.). It is unequal, and for the most part second-hand. Not only Mr. Swinburne, but Philip Bourke Marston, is echoed in these empty and echoing pages. Mr. Clarke writes page after page of this kind of verse:—

So in this night of deedless days,
Idle I stand with listening ear,
Idle I stand with straining gaze,
And far before me see and hear
The Future sound and shine and blaze
With hope and love and hate and fear,
And know not if therein shall be
Death and defeat or victory.

This, and such as this, if it means anything, means very little. Mr. Clarke seems to use words almost at random, not even being certain to take care of the sound while he is letting the meaning take care of itself.

Night-long we've waited
In Night's dark land,
Despised and hated
And cursed and bann'd:

this can scarcely be said to atone for its absence of any profound thought by the presence of any very noticeable music. Mr. Clarke is at his best in the sonnets; it is a pity that they, too, have so imitative an air.

But if Mr. Clarke imitates many, Mr. F. P. Osmaston imitates one alone; his *Dramatic Monologues* (Kegan Paul & Co.) are modelled upon Browning with a really amusing closeness; one of them even tells an episode in Browning's life. Mr. Osmaston is evidently a person of intelligence, but he has certainly not found himself as a poet. A book of this kind is really painful reading, the ability in it is so obvious, and yet that ability is so obviously and so hopelessly wasted. Let Mr. Osmaston close his Browning and open—well, Mr. Bullen's 'Elizabethan Song-Books.'

It is a relief to turn from most of this English verse to even so juvenile a book of French verse as *Le Sang des Crépuscules*, by M. Charles Guérin (Paris, Office of 'Le Mercure de France'), or so esoteric a book as *Prière*, by M. Jules Bois (Paris, Office of 'L'Art Indépendant'). M. Guérin is extravagant, even pretentious; he places at the beginning of his book a long and confused "musical prelude" by a Mr. Percy Pitt; the titles of his sections, the titles of his poems, are sometimes a trifle ecstatic and affected. But he approaches poetry as an art; he has at least the gift of reverie; he can be vaguely touching, and with really a semblance of thought behind his record of sensations. He has studied M. Mallarmé, and to good purpose, learning from him some of the secrets of his strange power over words, his jewelled and yet delicate and insinuating lines. He can be extravagant, thus:—

Laissez-moi; le soleil, fardé de brume, teinte
De sang tiède et mourant l'or glauque des rochers.

But there are times when he can add a certain simplicity to the general over-subtlety of his manner; and at such times his verse has something of genuine charm.

M. Mallarmé once described M. Jules Bois as "un poète, mystagogue de noble vol et confrencier occultiste," and the little book of strange and elaborately simple verse which the writer of 'Les Noces de Satan: Drame Ésotérique,' and the learned prose study of 'Le Satanisme et la Magie,' has recently published will come with something of surprise to many readers. M. Bois has adopted a sort of *vers libre* which is not like any other *vers libre*—a broken, touching, almost infantile rhythm, which wavers in accordance with every wavering of a troubled and sincere spirit, a very human mysticism. "Une jeunesse dévorée d'inquiétudes et de passions, puis exaltée par la compassion divine—tel est le sujet," says the author, "de ce livre d'où toute frivolité est

chassée et où j'ai voulu proclamer la royauté unique, celle de l'esprit au-dessus de la chair aveugle, au-delà de l'âme aveuglée." And the book is, as he says, a book at once natural and mystical. It has something, alike in its passionate and in its devout songs, of that ecstasy, that abandonment, which is part of the very substance of poetry.

The Black Riders, and other Lines, by Mr. Stephen Crane, hardly deserved the pretty printing and get-up which Mr. Heinemann has given it. These lines have no rhyme or rhythm, but are occasionally forcible by sheer abruptness. Mr. Crane is too young in experience to write apologues and fables of destiny and man. The futility of human wisdom and the doctrine that every man is 'law unto himself' are themes so well worn as to need a master hand to illuminate them afresh, to which Mr. Crane, with all his promise, cannot pretend.

The Captain of the "Dolphin," and other Poems of the Sea, by Frederick J. Johnston-Smith (Digby, Long & Co.), can hardly be recommended, except for a genuine love of the sea. The author's vocabulary and style are somewhat unusual. "Polyspast" and "periscope" are new to us in poetry. At times he suggests Calverley. When the tide comes up, he "dismounts" from his "mind's hippogriff,"

—like a lover who goes
From the side of the maid of his choice,
By whom he is held with a chord actuous
Span out of her beauty and voice.

He was unwise to enter the lists with a long poem which suggests 'The Ancient Mariner'; and in the "glossary" at the end he underestimates the knowledge of landsmen in supposing "hull," "starboard," and even "keel" and "wheel" to be unfamiliar nautical terms.

Rural Rhymes and the Sheep Thief, by Eric Duncan (Toronto, Briggs), is interesting as the record of a "rancher" at first hand. The verses are rough, but occasionally, as in 'An Elegy,' show a genuine vigour and simplicity which is not unsuccessful.

AMERICAN FICTION.

WITH A brave and very skillful disregard of probability in details Mr. Stockton tells an amusing and exciting story. *Mrs. Cliff's Yacht* (Cassell) opens with the dejection of Mrs. Cliff, widow of a village merchant. She had become a millionaire, and did not know what to do with her wealth. Half the book deals with her struggles to get the better of her income. By the help of a sailor who had also come into a fortune she finds a few ways of getting over her difficulties. The reader, of course, mistrusts the sailor and puts him down as the villain of the piece, especially when he persuades Mrs. Cliff to buy a steam yacht and give him the command. But this is a little jest of Mr. Stockton's. The sailor becomes the hero. Mrs. Cliff is induced to buy the yacht only to use it for taking hard-worked people for summer cruises. She finds a synod of ministers, and takes fourteen of them for a voyage. Part of the crew desert, and some of the ministers volunteer to take their place. The story then becomes rather elaborate, and the yacht is engaged in chasing a pirate crew who have got possession of a ship loaded with bars of gold—the treasure of the Incas. Then come exciting episodes, sea fights between merchant vessels, hairbreadth escapes, and the sinking of the vessel with the gold. The exact place where the gold went down is marked on the chart, and possibly Mr. Stockton will fish it up and tell some further exciting story about it. His readers will not examine too curiously into his method of recovering the treasure, and if he can make as good a tale out of the finding as he has done out of the losing of the gold he will deserve hearty applause.

One of the many communistic experiments in the United States has been selected by Mrs. Orpen as the scene of her story, *Perfection*

City (Hutchinson & Co.), and she has written a clever and readable volume. The curiously assorted folk who are dependent on the bounty of a lady who is a rich member of the community, while they fondly imagine that all things are owned in common, provide the writer with some excellent studies in character. Into the midst of these people comes a well-educated, clever New England girl, whose presence in this Oneida-like community leads to infinite trouble. She saves an unhappy "Britisher's" life by her skill and courage, and almost loses her husband in the effort—the husband having been nearly captured by the benevolent lady who has provided the community with its means of subsistence. There is much originality, a bright sense of humour, and no little skill in 'Perfection City.' The book is unquestionably interesting.

Chimmie Fadden, by Mr. Edward W. Townsend (Osgood, McIlvaine & Co.), has had a great success in America. In a few modest words by the author, introducing the book to English readers, he says it has been favourably received not only in New York, but in distant American towns. This is less than the truth. The writer might have asserted (what is the fact) that it has cheered some dull hours on ranches in Wyoming. It would be popular in England but for the difficulty of the language in which it is written. The dialect of the Irish waif of New York streets is not easy to master. When one has mastered it one is ready to say 'Chimmie Fadden' repays the labour. In the form of reported conversations it tells the experiences of a waif picked up in the gutter and converted into a footman, and incidentally it sketches a good many incidents of American life and manners. It is full of humour, and it is lively from first to last.

The author of 'Mr. Barnes of New York' has achieved considerable popularity with his sensational stories of contemporary life. In order to be quite "up to date," *Don Balasco of Key West* (Routledge & Sons), his latest novel, deals with the Cuban insurrection and the intrigues of the Americans at Key West, the nearest United States port. A résumé of the story would seriously affect the interest in the book. It is attractive (as are most of Mr. Gunter's narratives) mainly by reason of adventures, fighting, and hairbreadth escapes; but like its predecessors, the story is lacking in literary skill. It may be anticipated that Mr. Gunter's next publication will deal with the fighting between Turkey and Greece.

SCHOOL-BOOKS.

Res Romanae, by E. P. Coleridge (Bell & Sons), is a collection of miscellaneous information such as is required by candidates for classical scholarships in the universities. It contains in 166 pages a summary of Roman history, geography, biography, political and domestic antiquities, topography of Rome, and much more besides. The index, if there were one, would be nearly as large as the book. In turning over the leaves, for it is impossible to read them, we have not noticed any mistakes except some that occur in works of more authority; in fact, Mr. Coleridge says so little on any topic that it would be impossible for a good scholar, as he is, to fall into a considerable error. The one chapter in which he has relied on his own resources is a collection of the historical allusions in Roman poetry from Virgil to Juvenal. This is a rather superior piece of "cram," not to be had elsewhere.

Selections from the 'Spectator.' Edited by H. Evans, D.D. (Blackie & Son.)—Addison was one of the most polished scholars of his day, and it is impossible to write notes on the 'Spectator' without a scholarly knowledge of the classics. This Dr. Evans does not seem to possess. When we have credited the printer with such things as Pindar's "Hemean" Odes and the Latin preposition *af*, the statement,

twice repeated, that Martial was a "Latin epic poet" is a fair specimen of the editor's accuracy. "Nodding places" (p. 111) is quite incompletely annotated without a reference to Horace's "quandoque bonus dormitat Homerus." The English notes are not adequate either: "assassin" has a definite and interesting history; why not give it clearly? On Charing Cross the wrong explanation is said to be wrong, but why is not the right one added? i.e., "charing" as in "charwoman," Shakespeare's "chare," American "chore." A note on the letters Addison used to sign his papers should have been added, and a slight study of his life would have informed Dr. Evans that the success of 'Cato' was an accident, due not to the merits of the author or his work, but to the fact that both sides chose to regard it as a political pamphlet aimed at Marlborough and others.

Athenæum Press Series.—*Carlyle: Sartor Resartus*. Edited by A. MacMeehan. (Ginn & Co.)—If people who read 'Sartor Resartus' for the first time need to have Carlyle's allusions explained for them, they cannot do better than look at the notes of Prof. MacMeehan, who has evidently devoted a great deal of labour to a task the utility of which is dubious.

French Prose Composition for Middle Forms. By J. Duhamel and B. Minssen. (Rivington & Percival.)—This volume by two Harrow masters is, on the whole, a fairly useful book of its kind. The introductory remarks are sensible and to the point. On the other hand, the number of exercises is, as usual, needlessly great, and the English of some of them is clumsy and by no means idiomatic, while the subjects are occasionally ill chosen.

A Collection of the French Homonyms, Synonyms, &c. With Notes by H. de Larmoyeur. (Beeman.)—A useful little volume, which will be a real help to intelligent pupils.

Macmillan's Foreign School Classics.—*French Plays for Schools*. With Explanatory Notes by Mrs. J. G. Frazer.—Some three months ago we noticed with approval Mrs. Frazer's 'Scenes of Familiar Life,' and the same excellent qualities—sprightliness, an eye for a dramatic situation, an intimate knowledge of her native tongue—characterize this volume, and also a singular talent for explaining French idiom to British schoolboys and schoolgirls. Generations of both have suffered from the unintelligent study of Racine and Corneille, and they will learn far more from these amusing little pieces written in contemporary French, and if they also act them they will acquire a command of French conversation greatly superior, probably, to that possessed by their fathers and mothers.

OUR LIBRARY TABLE.

THE ninth volume of Mr. Charles Booth's *Life and Labour of the People in London* is published by Messrs. Macmillan & Co. Although it does not conclude the series, it contains a general survey of the previous volumes, as well as comparisons of crowding with apparent poverty and with earnings; figures of proportions of employers to employed, and of those working on their own account in various industries; and some interesting statistics as to increasing and decreasing trades. The volume ends with a survey and "conclusions" on the characteristics of modern industry, on London as a centre of trades, on trades unions, hours of labour, rates of wage, and so forth. The general impression left by the book is perhaps a little confused, but this is almost a necessary result of the patient search through details for facts which themselves support conclusions which do not by any means all tell the same way; and the value of the book to those who know how to use it is not impaired by a certain absence of standpoint.

MESSRS. LAWRENCE & BULLEN publish *The Trial of Shama Charan Pal*, with an introduc-

tion by Miss Orme—a book which is both interesting in itself, as illustrating village life in Bengal and the practice of the Indian law, and remarkable for the insight which it affords into the mode in which our Indian police get up evidence. Our readers may possibly remember our review of a work by a distinguished Bengal civilian, in which, writing as a strong supporter of that rule in India of which he was one of the pillars, he attacked the police at their notoriously weak points; and the book now before us comes to confirm his teaching, and to show how terrible is the habit of producing perjured evidence—often evidence of children of tender age—to procure a conviction in murder cases in the supposed interest of the administration and of the police. Incidentally the book furnishes a good picture of the mode of pleading and of the working of the jury system in Bengal.

The Months: Descriptive of the Successive Beauties of the Year. By Leigh Hunt. With Biographical Introduction by William Andrews. (Andrews & Co.)—The so-called cockney poet was a true lover of nature, and put forth some of his best work in her service. He could not, indeed, appreciate the lofty grandeur and rugged majesty of her highest moods, but he loved the brook, the hedge, the lane, the "little glow-worm lighting up her trusting lamp, to show her lover where she is"—in a word, the suburb of our grandfathers' days. In the advertisement to the first edition of 'The Months' he repudiated the ambition of superseding Messrs. Aikin's 'Natural History of the Year': "The predominant feature of their work is information,—its account of the causes or operation of things; the main one of the present is attraction,—the diffusion of the love of their appearances and effects." Leigh Hunt's "information" was not always trustworthy; he wrote from old gardening books, which represented the flowers as blooming much earlier than he could ever have seen them; but he was well versed in the "appearances and effects" of nature, which he observed and described with enthusiastic appreciation. In 'The Months' and his numerous miscellaneous papers on kindred subjects he dwells upon the same kind of cheerful detail, preaching, by the mere expression of happiness, "the art of making the best of what is before us." The fields were further linked in his mind with humanity and literature. Cottages and fair maidens were necessary to complete the picture, and the favourite volume under his arm was opened and lingered over in every walk. 'The Months' abounds in graceful quotations from the poets. This reprint is a pleasant volume to read and to handle, though the leaves are not very strongly sewn. The biographical introduction is brief and perfunctory.

MESSRS. HORACE MARSHALL & SON publish *The Municipal Year-Book of the United Kingdom for 1897*, edited by Mr. Robert Donald, who is the editor of the newspaper *London*. The work contains a directory of Town Councils, with a good deal of other matter, and is accurate in the points in which we have tested it.

In *The Lady Ecclesia* (Hodder & Stoughton) the Rev. George Matheson, D.D., has written one of those allegories which are so difficult to embody in an attractive literary form. The young lady who looks in the glass and finds herself fair, and then loses her heart in a semi-physical way to the Sacred Deliverer of the plague-stricken people of the valleys, is not, to our thinking, an artistic figure as literature, whether or not she be acceptable as an image of the Church. The narrative is, of course, all that one expects from a man of education and gravity; but the author has not the light touch which made Bishop Wilberforce's 'Agathos' readable, and his treatise fails to interest us.

M. FÉLIX ALCAN, of Paris, issues a third edition of *La Turquie et l'Hellénisme Contem-*

porain, by M. Victor Bérard, a volume in which he deals with Macedonia, and the respective claims of Greeks, Slavs, Albanians, and others. The book is of considerable value at the present moment, which is the reason why we depart from our custom in mentioning its reissue. The author is neither pro-Slav nor pro-Greek, and relates with complacency that the Slavs look upon him as a Greek, and the Greeks as a Slav, while the Turks have prohibited the circulation of his book. From these facts he argues that he is impartial. It is remarkable to notice the extent to which in some parts of Macedonia the Slav propaganda is gaining people of Greek race, while in other parts of Macedonia the Greek propaganda is winning peoples of Slav race. Both sides are working through their admirable schools, the Greeks having perhaps the advantage in this respect. The Slavs draw a good deal of money from Russian sources to aid their efforts, while the Greeks have the subscriptions of Greek merchants in all parts of the world. Each side prefers the Turks to the other.

THE house of Calmann Lévy publishes *Hortense de Beauharnais*, by M. d'Arjuzon, a life of the daughter of Joséphine up to her wedding with Louis Bonaparte. The work is fairly executed, and the author is probably related to Comtesse d'Arjuzon, who was a lady-in-waiting to Queen Hortense.

WE have on our table *Notes on Copyright, Domestic and International*, by R. T. Lancelfield (Sotherton),—*Karma, a Story of Early Buddhism*, by Paul Carus (Chicago, Open Court Publishing Co.),—*Modern Greek Mastery*, by T. L. Stedman (New York, Harper Brothers),—*The Birds of Aristophanes, in English Rhyme for English Readers*, translated by G. S. Hodges (Houlston),—*Memorabilia, or Summary of French Rules for Examination Purposes*, by L. M. Jullien (Hachette),—*The Rational, or Scientific, Ideal of Morality*, by P. F. Fitzgerald (Sonnenschein),—*The Knowledge of Life*, by H. J. Haral (Constable),—*Transcendental Magic, its Doctrine and Ritual*, by E. Lévi, translated by A. E. Waite (Redway),—*A Book of Scoundrels*, by C. Whibley (Heinemann),—*Diagrammes: Hygiene*, by W. H. Knight (Chapman & Hall),—*A Study of Sex*, by P. Herbert (Lamley & Co.),—*The Fur Traders of the West*, by E. R. Suffling (Warne),—*A Reluctant Evangelist, and other Stories*, by A. Spinner (Arnold),—*A Daughter's Grief*, by F. H. Cliffe (Bellairs),—*The Man who Became a Savage*, by W. T. Hornaday (Kegan Paul),—*Six Stories and some Verses*, by R. B. Hale (Boston, U.S., Bowles),—*On the World's Roof*, by J. M. Oxley (Nisbet),—*The Vagaries of Love*, by F. H. Hudson (Digby & Long),—*Sweet Lilac*, by Marie L. Eveson (Roxburghe Press),—*Catalina, Art Student*, by L. T. Meade (Chambers),—*Jack's Yarn, or Perils in the Pacific*, by R. Brown (Griffith & Farran),—*Outskerry, the Story of an Island*, by Helen Waters (Chambers),—*New Reciter and Reader*, by R. Overton (Jarrold),—*Songs and Ballads of Young Ireland*, by M. Macdermott (Downey & Co.),—*The Church-Worker*, Vol. XV. (C.E.S.S.I.),—*The Nicene Creed*, by J. J. Lias, M.A. (Sonnenschein),—*The Work of the Church in London* (Murray),—*Memoir of the Rev. Richard Chew*, by the Rev. E. Boaden (Crombie),—*The International Critical Commentary: The Gospel according to St. Luke*, by the Rev. Alfred Plummer, D.D. (Edinburgh, T. & T. Clark),—*Simplicity in Christ*, sermons by the Venerable William Macdonald Sinclair, D.D. (Constable),—*The Treasury of American Sacred Song*, edited by W. Garrett Horder (Frowde),—*Eranos: Acta Philologica Suecana*, by V. Lundström, Vol. I. Part II. (Williams & Norgate),—*Studi di Storia Antica e di Topografia Storica*, by G. Grasso, Part II. (Ariano, Appulo-Irpinio),—*La Troisième Chambre*, by H. Garland (Paris, Lévy),—*Goetheschriften*, by F. Zarncke (Leipzig, Ave-narius),—and *Die Geschichte der deutschen Uni-*

versittlen, by G. Kaufmann, Vol. II. (Stuttgart, Cotta). Among New Editions we have *Writings of Severn Teackle Wallis*, Vols. I. to IV. (Baltimore, U.S., John Murphy & Co.).—*Ab-o-th'-Yate Sketches*, by Ben Brierley, 3 vols., edited by J. Dronsfield (Oldham, Clegg).—*Flaubert's Bouvard and Pécuchet*, translated by D. F. Hannigan (Nichols).—*The Life and Times of Sydney Smith*, by S. J. Reid (Low).—*Elijah the Prophet, and other Sacred Poems*, by G. W. Moon (Longmans).—*Spring Floods*, by I. S. Turgénev, translated from the Russian by E. Richter (Lamley & Co.).—*and Fallen Angels*, by One of Them (Gay & Bird).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Gordon's (G. A.) *Immortality and the New Theodicy*, 4/6 cl.
Horton's (R. F.) *Oliver Cromwell, a Study in Personal Religion*, cr. 8vo. 3/6 cl.

Modern Readers' Bible: *Jeremiah*, ed. R. G. Moulton, 2/6 cl.
Fine Art and Archaeology.

Tyack's (Rev. G. S.) *Historic Dress of the Clergy*, 3/6 cl.

Poetry.

Osmaston's (F.) *Poems*, 12mo. 5/6 cl.
Warren's (Rev. C. F. S.) *The Dies Irae, on this Hymn and its English Versions*, Part I., cr. 8vo. 5/6 cl.

Philosophy.

Ceall's (H. M.) *Pseudo-Philosophy at the End of the Nineteenth Century*: Kidd, Drummond, Balfour, 10/ net, cl.
Harris's (G.) *Moral Evolution*, 8vo. 6/ cl.
Mill, John Stuart. *Essays*, ed. with Introductory Essays, by C. Douglas, 8vo. 6/ cl.
Robertson's (J. M.) *The Saxon and the Celt, a Study in Sociology*, 8vo. 8/ net, cl.

History and Biography.

Wright's (H. C.) *American Men of Letters, 1660-1860*, cr. 8vo. 3/6 cl.; 1861-1896, cr. 8vo. 3/6 cl.

Geography and Travel.

Bickerdyke's (J.) *Wild Sports in Ireland*, illus. cr. 8vo. 6/ cl.

Philology.

Serrallier's (L.) *Railway Technical Vocabulary*, 7/6 net, cl.
Thucydides, edited by E. C. Marchant, 12mo. 3/6 cl.

Science.

Davies's (A. M.) *First Stage Physiography*, cr. 8vo. 2/ cl.
Fulcher's (F. A.) *Birds of our Island*, cr. 8vo. 3/6 cl.
Maycock's (W. P.) *The Alternating-Current Circuit*, 2/6 cl.
Merrill's (G. P.) *A Treatise on Rocks, Rock-Weathering, and Soils*, 8vo. 17/ net, cl.

General Literature.

Bickerdyke's (J.) *Daughters of Theopis, a Story of the Green-Room*, cr. 8vo. 6/ cl.
Burgin's (G. B.) *Old Man's Marriage*, cr. 8vo. 6/ cl.
Dowling's (R.) *Old Corcoran's Money*, cr. 8vo. 3/6 cl.
Edgeworth's (M.) *The Parents' Assistant*, illustrated by C. Hammond, cr. 8vo. 3/6 cl.
Glyn's (Hon. C.) *A Drama in Dress, a Life Study*, cr. 8vo. 6/ cl.
Hunter's (P. H.) *John Armiger's Revenge*, cr. 8vo. 3/6 cl.
Mortimer's (G.) *The Blight of Respectability*, 8vo. 2/6 net, cl.
Municipal Year-Book of the United Kingdom, cr. 8vo. 2/6 cl.
Murray's (D. C.) *A Rogue's Conscience*, cr. 8vo. 3/6 cl.
Salmon's (L. M.) *Domestic Service*, cr. 8vo. 7/6 cl.
Speight's (T. W.) *A Minion of the Moon*, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Goyau (G.) *Autour du Catholicisme Social*, 3fr. 50.

Fine Art and Archaeology.

Bode (W.) *Rembrandt, beschreibendes Verzeichnis seiner Gemälde m. den heliograph. Nachbildg., Geschichte seines Lebens u. seiner Kunst*, Vol. 1, 125m.
Martin (J.) *Nos Peintres et Sculpteurs*, 2fr. 50.
Milchbach (C.) *Historia D. Johanns Fausts des Zaubers, nach der Wolfenbütteler Handschrift hrsg.*, 10m.
Roger-Miles (L.) *A net and Art*, 40fr.

Poetry and the Drama.

Well (H.) *Études sur le Drame Antique*, 3fr. 50.

Bibliography.

Annuaire de la Société des Amis des Livres, 7fr.

Philosophy.

Gomperz (H.) *Grundlegung der neuklassischen Philosophie*, 2m. 50.

History and Biography.

Ayme (F.) *Une Éducation Impériale*, Guillaume II., 3fr. 50.
Beaumonts-Beaupré (C. J.) *Coutumes et Institutions de l'Anjou et du Maine antérieures au XVI. Siècle*, Part 2, Vol. 4, 12fr.
Chalender (Col. de) *Les Hussards de Chamborant, 2e Hussards, 1735-1897*, 20fr.
Hallays (A.) *Beaumarchais*, 2fr.
Jonquière (C. de la) *Les Italiens en Érythrée*, 5fr.
Lamberti (Général) *Rapport sur la Bataille d'Adoua*, 1fr. 50.
Luchaire (Prof.) *Mélanges d'Histoire du Moyen Age*, Vol. 3, 3fr. 50.
Luzaux (Général) *Études Critiques sur la Guerre entre l'Italie et l'Abyssinie*, 1fr. 50.
Seillière (E.) *Études sur Ferdinand Lassalle*, 7fr. 50.
Septans (Lieut.-Col.) *Les Expéditions Anglaises en Asie*, 7fr. 50; en Afrique, 7fr. 50.

Philology.

Glachant (V.) *Lucien, Extraits*, 3fr. 50.
Nestour (P. Le) *Tacite, Dialogues des Orateurs*, 2fr.

Science.

Braun (C.) *Die Gravitations-Constante, die Masse u. mittlere Dichte der Erde nach e. neuen experimentellen Bestimmung*, 5m. 60.
Demoor (J.), Massart (J.), et Vandervelde (E.): *L'Évolution Régressive en Biologie et en Sociologie*, 6fr.
Lecointe (G.) *La Navigation Astronomique et la Navigation Estimée*, 15fr.

General Literature.

Bezançon (H.): *Bas Bleu*, 3fr. 50.
Bonnemain (H.): *Pages Choieses de Jules Claretie*, 3fr. 50.
Demolins (E.): *A quel point la Supériorité des Anglo-Saxons ?* 3fr. 50.
Dubarry (A.): *Hystérique*, 3fr. 50.
Lasserre (H.): *Mgr. Fervanale*, 3fr. 50.
Malot (H.): *Conscience*, 3fr. 50.
Mühlbrecht (O.): *Uebersicht der gesammten staats- u. rechtswissenschaftlichen Literatur des J. 1896*, 6m.
Musette: *Histoires de Corps de Garde*, 3fr. 50.
Ohnet (G.): *Le Curé de Favières*, 3fr. 50.
Pont-Jest (R. de): *Grand Mariage*, 3fr. 50.
Tissot (V.): *Un Lys dans la Neige*, 3fr.
Vincent (C.): *Crime Vivant*, 3fr. 50.

AN OBSCURE POINT IN ENGLISH HISTORY.

Bamff, Alyth, N.B.

GENERAL WROTTESELEY is quite right in assuming that "Vaucier" in Lenglet's edition of Comines should be read Wenlock. The right reading is given in Dupont's edition. But the man who kept Warwick and Clarence out of Calais was not Wenlock, but a subordinate, Duras, captain of the town (as distinguished from the castle) of Calais, who had been secured by Edward IV. Duras was supported by the merchants of the Staple, who clung to the Burgundian alliance, and by the garrison, who were dependent for their pay on the merchants. The facts and authorities will be found 'Lancaster and York,' ii. 352. J. H. RAMSAY.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish a further instalment of the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Willan, Robert, physician, 1757-1812
Willebad or Wilhead, Northumbrian missionary, 789
Willement, Thomas, heraldic writer, 1784-1871
Willes, George Wickens, captain R.N., 1785-1846
Willis, Sir James Shaw, judge, 1814-1872
Willis, Sir John, Chief Justice, 1835-1761
Willes or Willis, Richard, author, fl. 1575
Willett, Andrew, Puritan divine, 1562-1621
Willett, Ralph, book collector, 1795
William I., King of England, 1027-1067
William II., King of England, 1068-1102
William III., King of England, 1650-1702
William IV., King of England, 1765-1837
William "the Lion," King of Scotland, 1143-1214
William the Etheling, son of Henry I., 1120
William Augustus, Duke of Cumberland, 1721-1765
William Henry, Duke of Gloucester and Edinburgh, 1743-1805
William Frederick, 2nd Duke of Gloucester, 1776-1834
William, Bishop of London, 1075
William of St. Calais, Bishop of Durham, 1096
William of Chester, poet, fl. 1110
William of Tyre, historian, 1130
William of Malmesbury, historian, 1095*-1143*
William the Trouvere, Anglo-Norman poet, fl. 1150*
William de Conches, scientific writer, 1155*
William of Wycumb, biographer, fl. 1180
William of Ypres, Earl of Kent, 1162
William of Peterborough, theologian, fl. 1168
William of St. Albans, hagiologist, fl. 1170
William de Turbe or Turbus, Bishop of Norwich, 1175
William of Newburgh, chronicler, 1130-1203
William the Clerk, Anglo-Norman poet, fl. 1210
William of Ramsey, hagiologist, fl. 1210
William de Leicester, or William du Mont, Chancellor of Lincoln, 1213
William, Bishop of London, 1224
William de Portibus, Earl of Aumale, 1242
William de Valence, uncle to Queen Eleanor, fl. 1250
William of York, Bishop of Salisbury, 1256
William of Liddington, theologian, fl. 1290
William of Wheatley, divine and author, fl. 1315
William of Coventry, Carmelite, fl. 1360
Williams, Sir Charles Hanbury, diplomatist, 1709-1759
Williams, Sir Charles James Watkin, judge, 1828-1884
Williams, Daniel, Presbyterian divine, 1644*-1716
Williams, Sir David, judge, 1580*-1613
Williams, David, founder of the "Literary Fund," 1738-1816
Williams, David, geologist, 1792-1850

Williams, Edward ("Virgo-Triumphans"), fl. 1650
Williams, Edward, Nonconformist divine, 1750-1813
Williams, Edward, poet, 1746-1826
Williams, Sir Edward Vaughan, judge of the Court of Common Pleas, 1798-1875
Williams, Eliezer, author, 1754-1820
Williams, George, Professor of Botany at Oxford, 1782-1834
Williams, George, divine and author, 1814-1878
Williams, George James, wit, 1719-1805
Williams, Griffith, Bishop of Ossory, 1589-1672
Williams, Helen Maria, author, 1765-1827
Williams, Henry, missionary, 1792-1867
Williams, Hugh William, landscape painter and author, 1773-1849
Williams, Isaac, Tractarian, 1802-1865
Williams, John, Baron Williams of Thame, 1559
Williams, John, Archbishop of York, 1582-1650
Williams, John, Bishop of Chichester, 1634-1709
Williams, John, Nonconformist divine, 1727-1798
Williams, John, legal writer, 1757-1816
Williams, John ("Anthony Pasquin"), fl. 1785-1810
Williams, John, missionary, 1796-1839
Williams, John, F.R.S., engineer, 1753-1841
Williams, Sir John, judge, 1777-1846
Williams, John, Archdeacon of Cardigan and author, 1792-1858
Williams, John, Welsh scholar, 1811-1862
Williams, Sir John Bickerton, Nonconformist writer, 1792-1858
Williams, Joseph, actor, fl. 1669
Williams, Joshua, lawyer, 1813-1881
Williams, Montagu, Q.C., police magistrate, 1834-1892
Williams, Moses, Welsh antiquary, 1685-1743
Williams, Penny, painter, 1885
Williams, Peter, Biblical scholar, 1722-1796
Williams, Richard Dalton, Irish minor poet, 1822-1862
Williams, Robert, rear-admiral, 1827
Williams, Robert, physician, 1831
Williams, Robert, Welsh poet, 1767-1850
Williams, Robert, Welsh biographer, 1811-1881
Williams, Sir Roger, soldier and military writer, 1595
Williams, Roger, founder of the colony of Rhode Island, 1599-1683
Williams, Roger, mezzotint engraver, fl. 1690
Williams, Rev. Rowland, divine, 1817-1870
Williams, Samuel, wood engraver, 1788-1853
Williams, Solomon, history and portrait painter, 1824
Williams, Talfest, Welsh antiquary, 1787-1847
Williams, Thomas, Speaker of the House of Commons, fl. 1562
Williams, Sir Thomas, Welsh scholar, fl. 1600
Williams, Thomas, Dominican friar, 1740
Williams, Thomas, Calvinistic divine, 1828*
Williams, Sir Thomas, admiral, 1761-1841
Williams, Thomas Walter, legal writer, fl. 1810
Williams, Sir Watkin, judge, 1828-1886
Williams, Sir William, Speaker of the House of Commons, 1634-1700
Williams, William, Welsh hymn-writer, 1717-1791
Williams, William, Welsh antiquary, 1738-1817
Williams, Sir William Fenwick, general, 1800-1883
Williams, William Henry, physician, 1841
Williams, W. Mattieu, metallurgist and scientific writer, 1819-1892
Williams, William Peere, lawyer, 1736
Williams, Zachariah, author and friend of Dr. Johnson, 1755
Williams-Freeman, William Peere, admiral, 1742-1832
Williamson, George, king's messenger for Scotland, 1750-1823
Williamson, John, captain R.N., 1799
Williamson, Sir Joseph, diplomatist, 1701
Williamson, Peter, author and publisher, 1798
Williamson, William Crawford, botanist, 1816-1895
Willibald, bishop and traveller, 700*-786*
Willibrod, St., first Bishop of Utrecht, 657-738
Willis, Browne, antiquary, 1682-1760
Willis, Francis, physician, 1718*-1807
Willis, Henry Brittan, water-colourist, 1810-1884
Willis, John, stenographer, fl. 1618
Willis, John Walpole, legal writer, 1793-1877
Willis, Richard, Bishop of Winchester, 1663-1734
Willis, Robert, Jacksonian Professor at Cambridge, 1800-1875
Willis, Robert, physician and biographer, 1799-1878
Willis, Thomas, schoolmaster, fl. 1650
Willis, Thomas, physician, 1621-1675
Willis, Timothy, alchemist, fl. 1615
Willisel, Thomas, naturalist, fl. 1670
Willison, George, portrait painter, 1797
Willison, John, Scottish divine, 1680-1750
Willman, Thomas Lindsay, clarinet player, 1783-1840
Willmore, James Tibbitts, engraver, 1800-1863
Willmot, Robert Aris, divine and author, 1863
Willcock, John, Scots Reformer, 1510*-1570*
Willoughby, Charles, Lord Willoughby of Parham, 1603
Willoughby, or Willobie, Henry, poet, 1596*
Willoughby, Sir Hugh, admiral, 1554
Willoughby, Sir Nisbet Josiah, naval commander, 1777-1849
Willoughby, Robert, Lord Willoughby de Broke, 1503
Willoughby, Thomas, 1st Baron Middleton, 1729
Willis, Sir Charles, field-marshal, 1666-1741
Willis, James, author, 1790-1858
Willis, John, Warden and benefactor of Wadham College, 1741-1806
Willis, Thomas, Dissenting divine, 1740-1802
Willis, William Gorman, dramatist, 1823-1891
Willis, William Henry, essayist, 1810-1880
Willis, William John, Australian explorer, 1834-1861
Willshire, Sir Thomas, Bart., major-general, 1790-1862
Willson, Edward John, architect, 1787-1854
Willson, Isaac, inventor, 1852
Willson, Robert, Catholic Bishop of Tasmania, 1795-1866
Willoughby, Francis, naturalist, 1635-1672
Willoughby or Willughby, Richard de, judge, 1363*
Williams, Cooper, topographer, 1762-1816
Willimat, William, 'A Prince's Looking-Glass,' fl. 1603
Willmott, William, grammarian, 1737
Willmot, Charles, Viscount Willmot, fl. 1614-1643
Willmot, Sir Edward, Bart., physician, 1693-1787
Willmot, Henry, Earl of Rochester, 1610*-1659
Willmot, John, 2nd Earl of Rochester, 1648-1680
Willmot, Sir John Bartley, Chief Justice of the Common Pleas, 1709-1792

Wilmot, John Barclay, Master in Chancery, 1750-1815
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 Wilmot, the Hon. Lemuel Allen, Governor of New Brunswick, 1809-1878
 Wilmot, Robert, 'Tragedy of Tancred and Gismund,' fl. 1568
 Wilmot, Robert, commodore, 1695
 Wilson, Mrs., actress, fl. 1790
 Wilson, Sir Adam, Canadian judge, 1814-1891
 Wilson, Alexander, Professor of Astronomy at Glasgow, 1714-1788
 Wilson, Alexander, ornithologist, 1766-1813
 Wilson, Andrew, philosophical writer, fl. 1788
 Wilson, Andrew, landscape painter, 1780-1848
 Wilson, Andrew, traveller, 1831-1881
 Wilson, Anthony, alias Henry Bromley, 'Catalogue of Engraved British Portraits,' b. 1750
 Wilson, Sir Archdale, 'Conqueror of Delhi,' 1803-1874
 Wilson, Arthur, author and secretary to the 3rd Earl of Essex, 1590-1652
 Wilson, Benjamin, painter and writer on electricity, 1722-1788
 Wilson, Bernard, pamphleteer and prebendary of Worcester, 1689-1772
 Wilson, Caroline, author of 'The Listener,' 1787-1846
 Wilson, Charles Heath, writer on art, 1809-1882
 Wilson, Charles Henry, miscellaneous writer, 1808
 Wilson, Mrs. Cornwell Baron, miscellaneous writer, 1846
 Wilson, Daniel, Bishop of Calcutta, 1778-1858
 Wilson, Sir Daniel, Canadian statesman, 1816-1892
 Wilson, Edward, 'Beau Wilson,' 1674
 Wilson, Edward, Australian politician, 1814-1878
 Wilson, Florence, or Volusinus, Florentinus, classical scholar and poet, 1547
 Wilson, Frederick Richard, architect, 1827-1894
 Wilson, George, 'Commendation of Cockfighting,' 1607
 Wilson, George, chemist, 1816-1859
 Wilson, George, chairman of Anti-Corn-law League, 1808-1870
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 Wilson, Horace Hayman, Sanskrit scholar, 1786-1860
 Wilson, James, naturalist, 1785-1856
 Wilson, Rt. Hon. James, economist and politician, 1805-1860
 Wilson, James Arthur, physician, 1795-1882
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 Wilson, John, musician, 1594-1673
 Wilson, John, botanist, 1751
 Wilson, John, author of 'The Clyde,' 1720-1789
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 Wilson, John, Scottish vocalist, 1800-1849
 Wilson, John, 'Christopher North,' 1785-1854
 Wilson, John, landscape and marine painter, 1774-1855
 Wilson, John, missionary and Orientalist, 1804-1875
 Wilson, John, Professor of Agriculture at Edinburgh, 1887
 Wilson, John Mackay, 'Tales of the Borders,' 1803-1835
 Wilson, John Matthias, President of C.C.C. Oxford, 1816-1882
 Wilson, Nicholas, divine, fl. 1534
 Wilson, Richard, landscape painter, 1713-1782
 Wilson, Robert, playwright, 1600
 Wilson, Robert, alleged inventor of the screw, 1804-1882
 Wilson, Robert A., journalist, 1820-1875
 Wilson, Sir Robert Thomas, general, 1777-1849
 Wilson, Rowland, regicide, fl. 1650
 Wilson, Sir Thomas, statesman and scholar, 1581
 Wilson, Thomas, divine, 1621
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 Wilson, Thomas, 'Archæological Dictionary,' 1747-1813
 Wilson, Thomas, 'The Pitman's Play,' 1773-1858
 Wilson, Walter, 'Life and Times of Defoe,' 1780-1847
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 Wilson, William Rae, 'Travels,' 1772-1849
 Wilson, Sir Wiltshire, general, 1763-1842
 Wilson-Patten, John, Baron Wimmerleigh, 1802-1892
 Wilton, John, furniture maker, 1729-1790
 Wilton, Joseph, sculptor, 1722-1803
 Wilton, William de, judge, 1264

(To be continued.)

'TRAVEL AND BIG GAME.'

Constitutional Club, Northumberland Avenue.

SOME weeks since I observed among notices of forthcoming books the announcement of a work to be published by Mr. George Redway, on 'Travel and Big Game,' by Percy Selous and H. A. Bryden. I wrote at once to the paper in which I saw the notice to say that I knew nothing of Mr. Percy Selous or of any such work. I see that this book has been sent round to the press for review, but that its present publisher appears to be Mr. G. Bellairs. The work is now described as 'Travel and Big Game, by Percy Selous, with two chapters by H. A. Bryden.'

In fairness to myself I ought to explain that the two chapters for which I am thus held responsible were written for a news syndicate, with no idea of subsequent publication in book form. I have never been consulted in the matter of the book in question; I am not acquainted with Mr. Percy Selous (his name-sake, Mr. F. C. Selous, of South African fame, I know very well); and I have objected, as far as I was able, to the inclusion of the two articles in the present volume.

I understand that Mr. George Redway acquired from the news syndicate I have mentioned the copyright in these two articles. He

(or Mr. Bellairs, who now appears as publisher) is probably legally within his rights in throwing my articles—notwithstanding my protests—into Mr. Percy Selous's book. But it is surely scarcely fair to an author (by virtue of thus securing a couple of stray articles) to include his name, against his will, with an author of whom he knows nothing, in a work of this kind.

My experience is probably a rare one, but it seems to me that here is another instance of the necessity, now more than ever incumbent upon authors, of looking more closely after their copyrights.

H. A. BRYDEN.

AN ANGLO-SAXON ENIGMA.

THERE is a curious Anglo-Saxon enigma in MS. Titus D. 27 (in the Cottonian collection), fol. 55, back, of which I can find no explanation.

The MS. was carefully described in an article by Mr. W. de Gray Birch in the *Transactions* of the Royal Society of Literature (vol. xi. New Series), from which the present copy has been transcribed. Mr. Birch notes that the enigma has also been printed by Sievers; but I cannot find that any one has given any explanation of what it all means. I must first give the original, and I will then submit my explanation for the consideration of scholars. The text is as follows (with the substitution of *th* for the two A.-S. characters which are usually employed):—

A.—He gangeth and bith his sithæt gesund.
 B.—God thu fīnst, gýf thu hit ongīst, and the bith wel.
 C.—Blithnyse getacnath; nis hit on thissum leothe.
 D.—Ne gewældest thu thæs thu wilt, ne thu hit æfre fīnst.
 E.—Becume blisse the; and thu bist symble gesund.
 F.—Tæcnath death fram deathe. [a stop here] on thyssum geare bide god godes.
 G.—Thu sealc getheon be thisse gethohtunge.
 H.—That the ne bith geseald; thenc thu on other.
 I.—Ongin that thu wille, that the bith geendod.
 K.—Beorh the that thu ne gange on frecnysse.
 L.—Hera thu god on ealle tid thines lifes.
 M.—God the gemiclath, that the forth geseowth that thu don wilt.
 N.—Hylt thu that to donne: ne bith seald thīnum dædum.
 O.—Ealle frithsumath god on eallum his mihtum.
 P.—Gýf thu riht nimst, nelt thu wifes wean.
 Q.—For tham micel god is, and nergendlic swythe; and thu fīnst blisse.
 R.—Forlæt al tha syn.
 S.—Thu bist hal, gýf thu to gode gehwyfst, se sit hal and mihtig.
 T.—Ne fyrhteth tha the on synnum lyfiath and yfel thecath.
 U.—Blis seo the bith geseald, and weg on gewæld.
 X.—Blisse and weg and ece lif.
 Y.—Bycna[th] sibbe and gesynta.
 Z.—
 Wuldor sy the and wurthmynt, wereda drihten, fæder on foldan, fægere gemene mid sylfan sunu and sothum gaste.—Amen.

It is obvious that each letter denotes some word that begins with that letter; and my solution is that all the words are Latin. I do not understand all the English, and some of the answers are guesses; but I think I have the right idea, which scholars with more leisure and superior acumen can easily improve upon. I give the Latin word instead of the letter in each case, with an attempt at a translation.

Avīs (?).—He goes, and his path will be uninjured.

Bonum.—Good shalt thou find, if thou beginnest (to do) it; and it shall be well with thee.

Cælum.—It betokens happiness; it is not in this world (lit. light).

Desiderium.—Thou wilt not obtain that which thou desirest; nor wilt thou ever find it.

Ecclesia (?).—May it become thy happiness, and thou shalt ever be safe.

Fumus (?).—It betokens death; from death in this year pray God for good. [This seems to me very obscure.]

Gratia (?).—Thou shalt prosper in this contemplation (when contemplating this).

Honos (?).—That shall not be given thee; think of something else.

Initium.—Begin that which thou desirest to come to an end for thee. (Begin what you wish were ended.)

Kave, i.e. *Cave*.—Take heed that thou go not into danger.

Lauda.—Praise God every hour of thy life.

Magnificat.—God shall magnify thee, so that all that thou wilt do shall prosper.

Nuta (?).—Hesitate (?) to do that (which?) will not be delivered over to thy deeds (given thee to do). [Obscure; I can but guess.]

Omnia.—All things make peace with (obey) God in all His powers.

Puritas (?).—If thou wilt keep the right course, be not thrall to a woman. [A guess.]

Quære.—Because God is great and full of salvation; and thou shalt find bliss. (I.e., ask, and have.)

Renuncia.—Renounce all sin.

Salus or *Salvus*.—Thou shalt be saved if thou turnest to God, who sits (as) a Saviour and a mighty one.

Time.—Fear ye not those who live in sins and think evil.

Vita.—Bliss shall be given thee, and a way to dominion.

Xtus, i.e. *Christus*.—(He is) joy, and the Way, and eternal life.

Ymnus.—(It) indicates peace and salvation.

Z.—The last letter, indicating the conclusion, which is expressed in the usual way, viz., by a doxology:—

Glory be to Thee, and worship, O Lord of hosts,
 Father on earth, fittingly in common
 With Thy very Son and the true Spirit. Amen.

WALTER W. SKEAT.

TENNYSON BIBLIOGRAPHY.

PART I.—CONTRIBUTIONS TO PERIODICAL LITERATURE, &c.

37.
 'Sermons,' by the late Rev. William Henry Brookfield (London: Smith, Elder & Co., 1875), p. xxviii.

Sonnet included in Lord Lyttelton's *Memoir of W. H. Brookfield*. ('Brooks, for they call'd you so that knew you best.')

Reprinted (under the title of 'To the Rev. W. H. Brookfield') in 'Ballads, and other Poems,' 1880, p. 163.

38.
 The *Nineteenth Century*, vol. i. No. 1, March, 1877, p. 1.

Prefatory Sonnet. ('Those that of late had fled far and fast.')

Reprinted in 'Ballads, and other Poems,' 1880, p. 162.

39.
 The *Nineteenth Century*, vol. i. No. 3, May, 1877, p. 359.

Montenegro. [A Sonnet.] ('They rose to where their sovran eagle sails.')

Reprinted in 'Ballads, and other Poems,' 1880, p. 164.

40.
Punch, vol. lxxii., May 19th, 1877, p. 228.

Two Stanzas. ('Has forgot Britain?' *Blatant bunkum shapes*.)

Reprinted in the posthumous edition of R. H. Shepherd's 'Bibliography of Tennyson,' 1896, p. 53. These stanzas were never acknowledged by the late Lord Tennyson, neither have they ever been claimed as his by any of the poet's representatives. They are also not to be found in any authorized edition of his collected works. They were attributed by Mr. Shepherd to the late Laureate solely upon the evidence of style. That the reader may be enabled to form his own opinion as to their authenticity, they are here given in full:—

'The Reproach of Iachimo.'

['The country will sadly say of him (Mr. Gladstone) what Imogen says in 'Cymbeline.' 'My lord, I fear, has forgot Britain,' while history will add, as Iachimo does, 'And himself.'—*Daily Telegraph*.]

'Has forgot Britain?' *Blatant bunkum shapes*

A Britain generous Britons would disown—

A mock-Britannia, whose stage ermine drapes

A sham of frothy selfishness up-blown.

The truest lover of his land is not

The tap-room patriot of the pipe and pot.

'Forgot himself?' Aye, in a nobler sort

Than sordid self-regard can understand.

What? Brave the loud reproach, the foul report,

The taunt of treason to his native land!

Bah! how should base Iachimo do less

Than scoff at such fine self-forgetfulness?

41.
The *Nineteenth Century*, vol. i. No. 4, June, 1877, p. 547.
To Victor Hugo. [A Sonnet.] ("Victor in Drama, Victor in Romance.")
Reprinted in 'Ballads, and other Poems,' 1880, p. 165.

42.
The *Nineteenth Century*, vol. ii. No. 6, August, 1877, pp. 1-2.
Achilles over the Trench. Iliad, xviii. 202. ("So saying, light-foot Iris pass'd away.")
Reprinted in 'Ballads, and other Poems,' 1880, pp. 179-181.

43.
'Greek Literature' (Primer), by R. C. Jebb, M.A. (London, Macmillan & Co., 1877), p. 60.
Sapphic Stanza. [Four lines.]

Faded every violet, all the roses;
Gone the glorious promise, and the victim
Broken in this anger of Aphrodite
Yields to the victor.

The above lines have never been reprinted.

44.
The *Nineteenth Century*, vol. iii. No. 13, March, 1878, pp. 425-432.
The Revenge: a Ballad of the Fleet. ("At Flores in the Azores Sir Richard Grenville lay.")
Reprinted in 'Ballads, and other Poems,' 1880, pp. 40-52.

45.
The *Nineteenth Century*, vol. v. No. 26, April, 1879, pp. 575-582.

The Defence of Lucknow, with a Dedictory Poem to the Princess Alice.

Reprinted in 'Ballads, and other Poems,' 1880, as follows:—
Dedictory Poem to the Princess Alice ("Dead Princess, living Power, if that, which lived"), pp. 97-98.

The Defence of Lucknow ("Banner of England, not for a season, O banner of Britain, hast thou"), pp. 99-111.

46.
'Tennysoniana,' edited by Richard Herne Shepherd, second edition (London: Pickering and Co., 1879), p. 52.

Sonnet on Cambridge University. ("Therefore your Halls, your ancient Colleges.")

This sonnet (the original of which is written in pencil on the fly-leaf of the copy of Tennyson's 'Poems,' 1833, in the Dyce collection at South Kensington) has not been included in any of the authorized editions of Tennyson's poetical works.

In the *Times* for March 15th, 1884 (No. 31,082, p. 9), the sonnet was again reprinted, accompanied by the following explanatory letter addressed by the present Lord Tennyson to the late Mr. J. Dykes Campbell:—

Farringford,
Freshwater, Isle of Wight,
March 4th, 1884.

DEAR SIR,—

I write for my father, as he is suffering from his eyes. He knows nothing of 'Tennysoniana,' but I copy the old Sonnet for you which you desire, with the missing words supplied. There is a note appended, as follows: "I have a great affection for my old University, and can only regret that this spirit of undergraduate irritability against the Cambridge of that day ever found its way into print."

[Transcript of the sonnet.]

My father is sorry to hear that it has again been reprinted,* and thanks you for your courteous letter.

Yours faithfully,

HALLAM TENNYSON.

47.
'Collected Sonnets, Old and New,' by Charles Tennyson Turner (London, C. Kegan Paul and Co., 1880), pp. vii-viii.
Midnight, June 30, 1879.

Midnight—in no midsummer tune
The breakers lash the shores.

Reprinted (under the title 'Preliminary Poem to my Brother's Sonnets, Midnight, June 30th, 1879') in 'Tiresias, and other Poems,' 1885, pp. 185-187.

48.
St. Nicholas, New York, vol. vii. No. 4, February, 1880, p. 281. (See also pp. 349 and 428-430, where musical settings of the songs are given.)
Child Songs.

Both reprinted in the 'Collected Works of Alfred Tennyson,' 1884, vol. ii., as follows:—

* The sonnet had been "lifted" from 'Tennysoniana,' and inserted in the columns of certain contemporary newspapers.

(I.) The City Child ("Dainty little maiden, whither would you wander?"), p. 278.
(II.) Minnie and Winnie ["Minnie and Winnie slept in a shell"], p. 279.

49.
The *Nineteenth Century*, vol. vii. No. 39, May, 1880, pp. 737-741.

De Profundis: (I.) The Two Greetings, and (II.) The Human Cry.

Reprinted in 'Ballads, and other Poems,' 1880, as follows:—

The Two Greetings ("Out of the deep, my child, out of the deep"), pp. 156-160.
The Human Cry ("Hallowed be Thy name—Halleluiah!"), p. 161.

50.
The *Nineteenth Century*, vol. x. No. 57, November, 1881, pp. 629-640.

Despair: a Dramatic Monologue. ("Is it you, that preach'd in the chapel there looking over the sand?")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 37-52.

'Despair' aroused no small amount of controversy upon its publication in 1881, and quite a small literature grew, and has since grown, around it. Perhaps the most striking contribution to this literature is Mr. Swinburne's famous parody (never since reprinted) 'Disgust: A Dramatic Monologue,' which appeared in the *Fortnightly Review* for December, 1881 (vol. xxx. No. cxxx. N.S., pp. 715-717).

The following three pamphlets were also induced by the poem:—

(I.) 'Atheism and Suicide.' [A Reply to] Alfred Tennyson, Poet Laureate. [By] G. W. Foote. [1881.] Crown 8vo., pp. 8.

(II.) 'Mr. Tennyson's "Despair." A Lecture on its Religious Significance.' [By] Thomas Walker. [London:] Elliot Stock, 62, Paternoster Row. [mdcccxxxii.] Crown 8vo., pp. 32.

(III.) 'The De Profundis' of Alfred Tennyson. [Remodelled] by [Metamorphosis.] [London:] E. W. Allen, Stationers' Hall Court. [One Shilling.] [1882.] Crown 8vo., pp. 7.

51.
Macmillan's Magazine, vol. xlv. No. 269, March, 1882, pp. 337-339.

The Charge of the Heavy Brigade at Balaklava, October 25th, 1854. ("The charge of the gallant three hundred, the Heavy Brigade!")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 158-163; with a 'Prologue, To General Hamley,' pp. 155-157, and an 'Epilogue,' pp. 164-169.

52.
The *Nineteenth Century*, vol. xii. No. 67, November, 1882, pp. 321-323.

To Virgil.

Roman Virgil, thou that singest
Ilion's lofty temples robed in fire.

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 170-173.

53.
The *Nineteenth Century*, vol. xiii. No. 73, March, 1883, p. 357.

"Fratres atque Vale." ("Row us out from Desenzano, to your Sirmione row!")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 188-189.

54.
Good Words, January, 1884, p. 25.
Helen's Tower. [See ante, No. 26.]

55.
'Shakespearean Show-Book,' May, 1884, p. 13.
Stanza.

Not he that breaks the dams, but he
That thro' the channels of the State
Conveys the people's wish, is great;
His name is pure, his fame is free.

This stanza is given (with the poet's signature in facsimile appended) in the 'Shakespearean Show-Book.' It has not been included in any of Lord Tennyson's authorized collected volumes.

56.
Macmillan's Magazine, vol. li. No. 302, December, 1884, pp. 81-83.

Freedom. ("O thou so fair in summers gone.")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 198-201.

THOMAS J. WISE.

THE SPRING PUBLISHING SEASON.

MR. JOHN MURRAY's list of forthcoming books contains, among other announcements, the following works: 'Korea and her Neighbours,' by Mrs. Bishop (Miss Bird),—'Australian Sketches,' by Mrs. Rowan,—Mr. Gladstone's 'Later Gleanings: Theological and Ecclesiastical,'—'Waste and Repair in Modern Life,' by Dr. Robson Roosevelt,—'How to Listen to Music,' by Mr. Krehbiel, with an introduction by Sir George Grove,—and 'The Story of a Great Agricultural Estate,' by the Duke of Bedford.

TWO PROTHALAMIA.

Clifton Club, Clifton, Bristol, April 13, 1897.

CAN it be that the Mr. Wickham Flower who wrote the letter that appears above that signature in your last number is the same Mr. Wickham Flower who made himself responsible for the statement "Hatfield is now passed, where Cecil" (then follows the rest of the quotation from Vallans), in his letter of three weeks before? After a careful perusal of his last letter I must at least doubt the identity of the two. So absolutely serene an insensibility as pervades this last to having been the original sinner in the business, combined with the extreme difficulty of realizing the spectacle of a man solemnly punching his own head, ought to dispose, one would think, the most incorrigible sceptic respecting the virtue of internal evidence towards the notion that the two letters could not have been written by one and the same person. I approached the subject of Vallans's verses from the historical standpoint only, and after being completely taken in by the air of consummate knowledge worn by the writer of the first letter, and accepting his account of a very simple fact as beyond question, am now gravely informed by the writer of another letter bearing the same signature that I was wrong, and a most ignorant person indeed.

In any case, if the writer of those two letters is one and the same person, that person is either a humourist of a high order, or has unconsciously supplied to the comic sense—whose separate existence Mr. George Meredith has demonstrated in his recently republished essay—as rich a feast as any of the racy examples given in that delightful piece of expository criticism.

There is, however, a third—rather, perhaps, a fourth—solution of the problem conceivable: that the words in the first letter were, "Theobalds is now passed," and that it is my memory that has been at fault throughout.

J. ROWLEY.

A POET'S GRIEVANCE.

Three Gables, Grove Park, Kent.

It seems to me that the following facts should be made known in the interest of all authors who are concerned in the question of copyright. On March 28th a poem from one of my books was printed in the *Weekly Sun*. No acknowledgment of its source was appended, and the name affixed was E. Nesbitt (the name, I believe, of another author). I wrote to the editor, pointing out these facts, and asking for a cheque to the amount of my usual fee for the use of a poem. I received in reply a letter stating that it was an advantage to an author to have his poems "taken" by the *Weekly Sun*, and that the editor "preferred to regard the question of advantage need not be considered, as no acknowledgment of the source of the poem had been made and the name was misspelt, and again I asked for a cheque. The reply from the *Weekly Sun* regretted Mr. Chas. Watney's inability to endorse this suggestion.

Then I wrote remarking that as yet I had claimed no damages, and named a date on which I should—unless I received a cheque—place the

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matter in the hands of my solicitor. By return of post came the cheque, together with the following interesting letter, in which Mr. Charles Watney plainly puts the alternatives, robbery or boycott. The boycott of the *Weekly Sun* is perhaps not important, but the principle is:—

The *Weekly Sun*, Temple House, Temple Avenue, April 9.
MADAM,—As I have no wish to protract this unpleasantness, I enclose the cheque for 2l. 2s. At the same time I take leave to reaffirm my view of the position, and, to avoid any recurrence of any incident of the kind, have given instructions that no future reference, either direct or indirect, shall be made to you or your works in the numerous publications with which I am connected.—Yours truly,

CHAS. WATNEY.

Comment is superfluous.

E. NESBIT.

Literary Gossip.

SEQUELS are proverbially dangerous; yet, in spite of this, Anthony Hope, it is rumoured, is writing one to 'The Prisoner of Zenda.'

MR. VERE FOSTER is going to publish, under the title of 'The Two Duchesses,' a selection from the correspondence of the famous Georgiana (born Spencer), Duchess of Devonshire, and Elizabeth (born Hervey), Duchess of Devonshire. Among the people who figure in the letters are Lord and Lady Byron, the Bishop of Derry, the Countess of Bristol, Sir Augustus Foster, and other notable persons. Mr. Foster intends to annotate the correspondence.

It is said that the Rev. John Verschoyle, late assistant editor of the *Fortnightly Review*, is the "Imperialist" whose account of Mr. Cecil Rhodes's career has been one of the sensations of the present publishing season.

Two new novels will be commenced in the May number of *Macmillan's Magazine*: 'The House by the Howff,' by Mr. W. L. Watson, and 'A Chapter of Accidents,' by Mrs. Fraser, author of 'Palladia.' 'The House by the Howff' is a Scotch tale (but not of the Kailyard school) of the time immediately succeeding Culloden, the scene being laid in and about Dundee. Mrs. Fraser's is a story of our own time, the accidents, which are of a comical rather than a tragical complexion, occurring mostly in a country house in Devonshire. The number will also include 'A British Prisoner in America,' by Mr. A. G. Bradley, the prisoner being Capt. Oxbury of Burgoyne's army which surrendered at Saratoga; and a paper on 'The Theory and Practice of Local Colour,' by Mr. W. P. James.

MR. AND MRS. SIDNEY WEBB are writing an exhaustive analysis of trade unionism and its relation to other Democratic movements, to which 'The History of Trade Unionism,' published in 1894, may be regarded as an introduction. It is called 'Industrial Democracy: a Study in Trade Unionism,' and will fill two volumes. Messrs. Longman are the publishers.

THE May number of the *Cornhill Magazine* has for its anniversary story an article from Mr. Lew Rosen entitled 'Napoleon on England and the English.' Mr. P. C. Standing contributes a summary, with copious extracts, of the hitherto unpublished diary of George Townley Fullam, the boarding officer of the Alabama; and Mr. Andrew Lang, in 'Ghosts and Right Reason,' pleads for a "sportsmanlike"

treatment of apparitions. Sir Edmund Du Cane draws upon his own experiences in an account of 'Early Days in Westralia,' a remark which, *mutatis mutandis*, also applies to Mr. Frank T. Bullen's article on the perils and fascinations of the sperm whale fishery. Mr. Hartley Withers writes on 'The Mysteries of the Money Articles,' with a view to enlightening the lay reader; and Mr. A. J. Butler, in 'A Colonel of the Grand Army,' gives the pith of Baron Pouget's recently published memoirs. The 'Famous Trial' this month is that of Courvoisier; and amongst other papers mention may be made of 'After Late Supper,' a study in nightmares, by Mrs. H. Meyer Henne.

IN the May number of the *Fortnightly Review* will appear a series of hitherto unpublished letters of John Stuart Mill addressed to Prof. Nichol. The same number will include also 'A Study in Turkish Reform,' by the author of 'A Study in Turkish Finance,' and a paper on 'Crete and the Cretans,' by Dr. E. J. Dillon.

THE following guests are expected at the Booksellers' Dinner on the 8th of May: Lord Roberts, the Archdeacon of London, Sir Henry Cunningham, Mr. H. H. Bemrose, M.P., Mr. T. E. Taylor (author of 'Running the Blockade'), Anthony Hope, General McLeod Innes, Mr. L. F. Austin, the Hon. A. D. Elliot, and Mr. Sydney Gedge, M.P. A wish has been generally expressed by members of the trade that the galleries of the King's Hall should be open to ladies, and the committee have consequently arranged for this. Tickets for the galleries may be obtained gratis, by any one attending the dinner, from the secretary at 8, Paternoster Row, E.C. We regret to hear that Mr. George Larnier is suffering from influenza.

THE Hon. W. F. D. Smith, M.P., is to take the chair at the dinner of the Bookbinders' Pension and Asylum Society, to take place on May 13th. We are glad to say that "The Special Appeal Fund" promises to be successful. Among the contributors are Mr. W. C. Straker, Messrs. Longman, and Messrs. James Burn & Co., 100l. each; Mr. F. E. Bailey, Mr. John Diprose, and Mr. Robert Peck, 50l. each; Messrs. Leighton & Hodge have given 35l. 4s., and their workpeople the same sum, while those of Messrs. Burn have already subscribed over 50l.

MR. HENRY JAMES has promised to write an introduction to the volume by the late Hubert Crackanthorpe which Mr. Heinemann will publish shortly.

MR. DALLAS writes from the Albert Memorial Museum at Exeter to make yet another proposal to commemorate the Jubilee:—

"Any one acquainted with the publications of local—indeed, of almost any—societies established for the dissemination of knowledge must frequently have been put out of temper by the absence of anything like a real index to the many *Transactions*, *Journals*, and *Proceedings* which are annually published. I do not wish to specify any particular society, but in general terms I would point out that the indexes of these serials are totally unworthy of the mass of valuable information to which they profess to be a key. I would, therefore, suggest that every society established for the elucidation of local or county history, archaeology, art, literature, or

natural history should undertake during the present year the publication of a complete index to its proceedings, as a memorial of the completion of the sixtieth year of Her Majesty's reign. I am aware that indexing is not quite the easy matter that ignorant people imagine, but probably in all societies members could be found fully qualified to undertake the labour without emolument. The only expense would then be for printing, and probably there would be no difficulty in any county or district in raising a fund sufficient for so useful a purpose."

THE May number of *Blackwood* will contain a paper, *à propos* of the Queen's reign, entitled 'Tis Sixty Years Since'; also two articles dealing with the literature of the period, one of them by Mr. Frederick Greenwood on 'The Newspaper Press.'

THE decreasing number of students at the Scottish universities is creating a certain amount of concern. At one of the four, it seems, there were only eighteen graduates in Arts last year, inclusive of women.

THE Welsh University Court meets at Shrewsbury at the end of this week, and is expected to decide upon the whereabouts of its permanent offices. It is, however, now understood that the selection of a town for the Registrar's office will not imply that the Senate, Court, or Guild of Graduates will be restricted to any particular place of meeting.

THE Literary Committee of the Welsh Guild of Graduates propose, as part of their programme of work for the year, to pay special attention to a couple of Elizabethan writers, Dr. John Dafydd Rhys, a grammarian, and Dr. Thomas Prys. A manuscript collection of the poems of Prys, in a defective condition, exists in the British Museum, and the Guild Committee hope to prepare it for publication.

Apologies of the discussion in these columns of the editions of Leland's 'Itinerary,' it may be of interest to mention that Messrs. Bell & Sons are going to publish a new edition of the 'Itinerary' under the editorship of Mr. Laurence Gomme. The text is being carefully collated with the Leland, Stow, and Burton MSS. at the Bodleian Library by Miss Toulmin Smith, and the first volume is now passing through the press.

THE Glasgow Athenæum, which for the past half-century has maintained in the west of Scotland a considerable reputation, will celebrate its jubilee in October next, when it is intended to publish an historical sketch of the institution. Any persons having in their possession letters or documents relating to it, especially during its earlier years, will greatly oblige by forwarding these to the secretary, Mr. James Lauder, St. George's Place, Glasgow, who will be responsible for their safe custody, and will return them to their respective owners with as little delay as possible.

THE death is announced of M. Berardi, of the *Indépendance Belge*. A native of Marseilles, he clung to his French nationality, although his life's work was the management of the well-known Belgian newspaper.

THE publication of the documents of the Archbishop of Mayence, after a long cessation, is to be again taken up. The collection, annotating, and editing of the 'Regesten der Erzbischöfe von Mainz,' many of which are scattered in different archives and libraries, have been entrusted to Prof. Höhlbaum, of the University of Giessen, and Dr.

J. R. Dieterich, of the same university, who was formerly a collaborator on the 'Monumenta Germaniæ Historica.' The earlier instalment of the work ('Regesten zur Geschichte der Mainzer Erzbischöfe,' 1877-86) ended with the year 1288. The new editors propose to make the work a complete history of the archbishops, in the widest sense, until the death of Berthold von Henneberg at the beginning of the sixteenth century.

A MEMOIR of "Roddy Owen," the well-known officer, is promised by his sister (Mrs. Bovill) and Mr. G. R. Askwith. Mr. Murray, who is the publisher, has also in the press a narrative of ambulance experiences in the Russo-Turkish war of 1877-8, by Dr. Charles Ryan.

A PROLIFIC novelist and essayist, H. Rosenthal-Bonin, born in 1840, has just died at Stuttgart. He was successively the editor of the illustrated journals *Ueber Land und Meer*, *Illustrirte Welt*, and *Vom Fels zum Meer*. He was also the author of a number of *Reisebilder*.

THE Parliamentary Papers of the week include the Report of the Trustees and Director of the National Gallery for 1896 (2d.); Final Report of the Committee upon an International Code of Signals (3d.); and a Return with regard to Scotch Education, showing Expenditure from the Grant for Public Education, &c. (3d.).

SCIENCE

ENTOMOLOGICAL LITERATURE.

The Hemiptera-Homoptera of the British Islands. By James Edwards, F.E.S. (Reeve & Co.).—This book may be accepted as the companion and supplement of Mr. Saunders's 'Hemiptera-Heteroptera,' published in 1892, and reviewed in these columns in 1893. Together they form a descriptive monograph of the Rhynchota of the British Islands so far as the present material due to the labours of British collectors will allow. Although the British Homoptera have been much neglected, in the years 1890-1 two illustrated volumes written by Mr. Buckton and devoted to these insects appeared; but Mr. Edwards seems to have quite ignored this work, which we think an omission, for though he fully explains in his preface the necessity he was under to avoid all synonymic and bibliographical references, still the book should have been mentioned amongst others, at least for the coloured illustrations, which will assist the worker in comparison with the more academic pages under notice. The literature of the British Homoptera is so scanty that we cannot afford to neglect anything. A publication may correct some errors of previous writers, but may also omit much interesting matter which they have compiled. Mr. Edwards has made these insects such a special study that no better choice of an author could be found. In the Catalogue of Douglas and Scott, published in 1876, the number of the species—including the Psylline—was given as 268; in the present work the enumeration is increased to about 307, whilst four are described for the first time. The classification is that of some continental authorities; but systems are at present in such a state of flux that we need not feel surprised if the method which was once believed to be essential to a proper recognition of families and genera is here discarded. Amidst the many new arrangements proposed by taxonomists, we are not always informed whether evolution or cabinet convenience has been the guiding principle. Meanwhile all who study our British entomological fauna will welcome this manual.

The Lepidoptera of the British Islands. By C. G. Barrett, F.E.S. Vol. III. (Reeve & Co.).—With commendable regularity the third volume of this painstaking work has appeared, completing the description of the Bombyces and commencing the systematic narrative of the Noctue. We use the last expression advisedly, for the work is not curtailed to bald descriptions in which only a specialist could revel, but contains that rarer compilation of life histories and habits which may well attract the perusal of the general naturalist. We know no other publication in British entomology where this feature has been more fully or successfully carried out. As regards the classification, nothing can better exhibit the divergent views held on the subject than the fact that this conservative worker, amidst the plethora of new schemes and suggestions, should nevertheless with the Noctua be compelled to "attempt to produce an arrangement of this group differing in some details from those at present in use." It will be long indeed before our British moths acquire a canonical sequence in cabinet arrangement, for the "natural system" has yet—at least in its entirety—to be discovered. We noticed the previous volumes when they appeared, but we may again commend the practice—not carried out in other volumes of the series—of giving the full habitats of the species beyond the purely British localities.

Allen's Naturalists' Library.—A Handbook to the Order Lepidoptera. Vol. III. By W. F. Kirby, F.L.S. (Allen & Co.).—With vol. iii. Mr. Kirby concludes his summary of the butterflies with a somewhat concise and necessarily hasty treatment of the Hesperidae, and commences the survey of the moths, which not only occupies the greater portion of the volume, but will require two more volumes for its completion. The recrudescence of uncertainty in classification is apparent in this as in all modern writings on the Lepidoptera. Mr. Kirby in his preface states that as regards the moths he has followed that adopted in his 'Catalogue of Lepidoptera Heterocera'; and we are informed that the next volume will begin with the true Sphingidæ. To be dissatisfied with the old taxonomy in Lepidoptera is now unavoidable; to be in complete agreement with any of the newly proposed systems seems most unusual; while some novelty in arrangement appears to be almost inevitable at the hands of any worker who seeks to grasp the natural affinities of so heterogeneous a group as the moths. We have recently considered propositions for not only amalgamating the butterflies with the moths in classification, but even including the former in the midst of the latter, and Mr. Kirby expresses his own views on the point. He observes that he has always considered that if the distinction between the Rhopalocera and Heterocera "was worth retaining at all, except as a matter of convenience, the line of demarcation should be drawn before, instead of after, the Hesperidae." We have no room for such a discussion in these columns, but we shall welcome in the introductory portion of the next volume a promised *résumé* by the author "of the more important systems of classification of the Lepidoptera (especially in regard to moths) which have been proposed since the time of Linnæus." In such a narrative we ought to trace the steady growth of evolutionary conceptions acquired by entomologists during that period. The woodcuts representing British species are acknowledged as derived from Newman's well-known work, and the coloured illustrations are distinctly helpful to a primary study of the moths of the world.

The Fauna of British India, including Ceylon and Burma.—Moths. Vol. IV. By Sir G. F. Hampson, Bart. (Taylor & Francis).—This volume forms the fourth and concluding part of this great work on the Indian moths, in

which 5,618 species are described, the genera clearly diagnosed and structurally illustrated, the writings of previous lepidopterists compared and incorporated, and intelligent tentative order obtained out of the chaos of the varied systems of many students of the Oriental Heterocera. Without anticipating a rigid adherence to all the author's specific views by other lepidopterists, it cannot be gainsaid that these volumes constitute a distinct epoch in the study, and will be the rallying-point for future work and reference. Finality in arrangement is scarcely expected or desirable, a canonicity in nomenclature is still a phase of idealism; but we welcome an exposition which has the merit of lucidity. The first volume of this monograph was reviewed in these pages in 1893, and the general method of the work—which has since been followed throughout—was then detailed with some comment on its tendency. This concluding part is devoted to the family Pyralidæ, with an appendix including what has been published elsewhere on the subject since the first instalment appeared. Apart from his other merits, the author shows remarkable industry by the completion of such an exhaustive work in so short a time, and this contribution to a knowledge of the fauna of British India will also prove a great addition to those zoological statistics on which the study of the distribution of species so largely depends.

BOTANICAL LITERATURE.

Botanical Microtechnique. By Dr. A. Zimmermann. Translated from the German by James Ellis Humphrey. (Constable & Co.).—Few things are more remarkable than the progress that has been made within the last quarter of a century or less in the investigation of the nature and office of the vegetable tissues. From this point of view the changes that take place in the nucleus are of extreme importance, and these could not have been made known without the help of fixing and staining methods such as are described in this book. A similar remark applies to the sieve-tubes and to other tissues. The preparation and application of chemical and dyeing matters demand much time and practice, so that the work is becoming more and more specialized. The general botanist will, however, always find it necessary to know the principles of chemical microscopy, and will find in this volume the most varied and complete account of them that we have met with, whilst for laboratory purposes it will be even more useful.

The True Grasses. By Edward Hackel. (Constable & Co.).—This is a translation made by two American botanists, Mr. F. Lamson-Scribner and Miss Effie A. Southworth, of Dr. Hackel's monographic account of the grasses in Engler and Prantl's 'Die natürlichen Pflanzenfamilien.' Dr. Hackel is generally acknowledged to be the botanist who has the most accurate and comprehensive knowledge of grasses, and English readers will feel no ordinary satisfaction in having his views thus conveniently put before them. Dr. Hackel computes that there are some 3,500 well-defined species, but he adds that "no single tribe, no large genus numbering over fifty species, can be definitely characterized." This is rather deterring to the student, and for practical reasons is the more unfortunate as it is certain that among the three or four thousand species there must be many which might be made available for some purpose or another. The comparatively few cereal and pasture grasses, though of first-rate importance, cannot surely comprise all the resources of this wonderful family.

How to Study Wild Flowers. By the Rev. George Henslow. (Religious Tract Society).—The object of this book, we are told in the preface, is to enable students to acquire rapidly an accurate knowledge of typical British wild flowers. Accuracy is to be secured by the careful

analysis of flowers, by their comparison one with another, and by their orderly classification. But if this were all, plant study would not hold a much higher position as a mental exercise than the collection of postage stamps. The history and the sequence of phenomena, the "reason why" and the methods in which they manifest themselves, all require to be studied before the student can really be said to possess anything beyond the most superficial and barren acquaintance with plants. The name is indispensable, but only as a matter of convenience. The introduction contains an account of floral structure so condensed as to be difficult of apprehension by novices. A few illustrations in this part of the book would much facilitate its comprehension. It is true that references to woodcuts in other parts of the volume are supplied; but it would have been preferable to place them exactly where required, even at the expense of repetition. Great use is made of floral formulas, and, indeed, they are useful contrivances; but experience leads us to the conclusion that it is much better for the student to make out his own tabular statements, and to have them corrected by the teacher, than to have them made for him. The artificial key to the orders and genera is not free from pitfalls; for instance, we find in one place, "frit. mast in cupule"; but we have failed to find in the introductory portion any reference to "mast" or "cupule," and we cannot understand how the "catkins" of the yew can be called peltate. These are, of course, trifles to the expert, but they are serious hindrances to the tyro. Briefly, we consider Mr. Henslow's latest book as likely to be much more serviceable to the teacher, by supplying him with valuable hints, than to the student who has to work with little or no assistance. In either case fresh specimens are absolutely essential.

Schlich's Manual of Forestry.—Vol. V. *Forest Utilization.* By W. R. Fisher. With 343 Illustrations. (Bradbury & Agnew.)—Dr. Schlich's valuable manual relieves us from the reproach of not possessing a scientific treatise on general forestry. The present volume completes the work. It is not original, but translated by Mr. Fisher from the eighth edition of Dr. Karl Gayer's 'Forstbenutzung.' It represents the "high-water level" of modern practical forestry, and though it may seem needlessly elaborate in this country, with its relatively small area of forest, yet in North America, India, parts of Australia, and other colonies it will be of the greatest value, as showing the most scientific and economic ways of turning forest products to account. Timber by no means constitutes the only resource at the disposal of the forester. A reader of the present volume not previously acquainted with the subject will be astonished at the number and variety of the "by-products" and the ingenuity employed in dealing with them.

ZOOLOGICAL LITERATURE.

The Royal Natural History. Edited by R. Lydekker.—Vol. V. *Reptiles, Fishes, &c.*; Vol. VI. *Invertebrates.* (Warne & Co.)—Bacon, it is clear, can never have been acquainted with a man of the type of the editor of this 'Natural History,' or we may be sure he never would have taught that "writing makes an exact man"; for example, it cannot have been ignorance that led Mr. Lydekker to assert that "the average length of the common viper is about 10 inches," for he must often have seen specimens at least 20 inches long. His own account of the breeding habits of the midwife-frog shows that he has some idea of its essentially terrestrial habit of life, yet he must say that it is "aquatic"; we presume it is the artist's figures that led him astray here. Curiously enough, he appears to go wrong even when he is correcting others, for the account to which he inclines with regard to the "throw-

ing fish" (*Toxotes jaculator*) has long since been explained by Dr. Günther as due to "an erroneous notion." We are perfectly willing to see a writer on popular zoology keep well within the limits of accuracy; but when he tells us that a cod may weigh as much as 100 lb. we are reminded that the late Mr. Brown Goode has quoted several cases in which this weight has been exceeded; similar remarks might be made as to the length which that fish may attain or the number of eggs that may be found in its roe. We think that we can easily find the cause of work so inaccurate. The writer would seem to have been working at top speed all the time, and to have checked neither his manuscript nor his proofs. For example, Mr. Boulenger, in some most interesting observations on the differences between poisonous and non-poisonous snakes, wrote, "There is no sure method of distinguishing the two kinds by external characters"; Mr. Lydekker by writing "of" for "by" makes nonsense of the whole sentence. It is unnecessary to cite further examples; it will suffice to say that a good opportunity of preparing a careful account of reptiles and fishes has been wasted. In noticing earlier parts of the present so-called 'Natural History' we ventured to warn the editor that he was not leaving space enough for what he calls the invertebrate animals; it is quite certain that we now know enough of the structure, modes of development, and habits of life of animals other than those with a backbone to justify a more liberal treatment of them than is possible in one volume. At the same time, so many of the groups are dealt with by writers who are obviously not specially qualified to deal with them that it is perhaps as well that they were not given too long a rope. No one, for example, who has had any practical acquaintance with trichinosis would have any doubt as to trichina being the most dangerous human entozoon, or would not rather have said *hundreds* than "thousands" in speaking of the progeny of *Trichina spiralis*; as to the presence of this worm in birds, except after feeding experiments, there is no sufficient evidence. Villot's statement as to the hair-worm passing part of its life in freshwater fishes has not been accepted by any competent helminthologist. Similarly, a specialist would be acquainted with Dr. von Marenzeller's interesting discovery of the injuries done to starfishes by that aberrant worm *Myxostoma*. For all that one could learn to the contrary, there are no swimming sea anemones, while the statement that *Umbelula groenlandica* has long been well known is too funny in face of the facts that the two specimens of *U. encrinurus*, as the creature should be more correctly called, discovered by Adrians in 1753, have long since disappeared, and that the species was not rediscovered till the Swedish expedition of 1871; some of these facts the authors appear to have discovered when correcting their proofs, but they have left their original statement unchanged. To call *Acineta* a curious marine animalcule is to argue ignorance of the common *A. lemnarum* of our brooks and ponds. The account given of the respiratory organs of the regular sea-urchins is not complete, and it may be remarked that Dr. Théel, being something of a scholar, called Scotoplanes what is here called Scotoplane. We have said enough to show that the last volumes of this undertaking are not to be blindly trusted, and, indeed, in some cases we have noted unpardonable errors. We greatly regret that this should be so, for an excellent supply of figures far above the average has been at the disposal of the publishers, who have had free access to the *dichies* which illustrate the last edition of Brehm's admirable 'Thierleben,' as Mr. Slater told us in his preface to the first volume. We wonder whether he would now endorse all he said in that preface; for ourselves, we can only regret that the result should be so obviously inferior to the last popular history of animals that was "made in Germany."

The Natural History of the Marketable Marine Fishes of the British Islands. By J. T. Cunningham, M.A. (Macmillan & Co.)—Mr. Cunningham is to be sincerely thanked for the useful and really interesting book which he has "prepared by order of the Council of the Marine Biological Association, especially for the use of those interested in the sea-fishing industries." The work is a typical example of the peculiarities of our race; no other marine biological laboratory—we except of course Fish Commissions—has devoted any part of its activity to the production of such a volume as this. It is hardly ten years since Mr. Cunningham was appointed as Naturalist to the Plymouth Laboratory, and already we see a fulfilment of Lord Playfair's promise, made when the Association was first started, that "those who know science only through its useful applications to man may feel fully confident that any encouragement which they give to this undertaking will be repaid a hundredfold in proximate, if not in immediate, benefits to the human race." Prof. Lankester, the President of the Association, writes a short preface, in which he supplies a sketch of what that body has already done, and what he thinks should be done to improve our fishing industry. Mr. Cunningham commences with an excellent history of modern investigations into sea fisheries. The account of the characteristics of fish in general, of valuable marine fishes and of the regions in which they dwell, appears to be well adapted for those for whom it is intended; they that go out to trawl in boats get to know the ways of thinking of fisher-folk, and, from this point of view, we are inclined to think that Mr. Cunningham has scored a success. Yet with all the author tells us, one cannot lay down this volume without the reflection that the sum of what we know about British food-fishes is but a tithe of what we ought to know; this book will best serve its purpose if, after all, it is soon found to be out of date. It would be an interesting question for a statistician to compare the increase in our knowledge of food-fishes with the increase in the population of the United Kingdom. The economist might discuss with advantage the amount of British money which goes to pay for foreign food-supplies, and how far the hardy race of our seafaring folk would have been enriched had well-equipped vessels solved some of the problems of the movements and habits of the fish that throng our seas.

The Natural History of the Year, by J. Arthur Thomson (Melrose), is divided into four sections corresponding with the seasons. We are told in the preface that the component chapters appeared as articles in *Young England*, and were originally addressed to the scholars at Charlotte Square Institution, Edinburgh. They are pleasantly worded, and there are illustrations which ought to make the book acceptable to the young people for whom it is designed.

Feathered Friends, Old and New, by Dr. W. T. Greene (Upcott Gill), is another popular work, treating of birds which are kept in cages or as pets. Perhaps the most interesting portion is that in which the rearing of nightingales is described, though we would not encourage the practice; there are also directions for keeping many other and more easily reared species.

THE PAPERS OF SIR JOSEPH BANKS.

The Camp, Sunningdale, April 17, 1897.

IN the course of my endeavours to ascertain the depositaries of the rich correspondence of Sir Joseph Banks, which was partly disposed of by auction in 1886, I have been favoured with the enclosed communication from Sir Saul Samuel, Agent-General for the colony of New South Wales, which will, I think, interest your readers, and which may lead to the forthcoming

of further information on the subject of the scattered correspondence.

JOS. D. HOOKER.

DEAR SIR JOSEPH HOOKER.—I have read with great interest your recently published work entitled 'Journal of the Right Honourable Sir Joseph Banks.'

Having observed in the preface to the book a reference made to the missing papers belonging to the late Sir Joseph Banks, and in this connexion the name of the late Lord Brabourne mentioned as having obtained possession of certain of these documents from the custody of the British Museum, and offering the same for sale, in 1886, by auction, I would like you to know that, on behalf of the Government of New South Wales, I purchased in 1884, for 375*l.*, from the late Lord Brabourne, a large collection of papers relating to the early history of Australia, on the understanding, in writing, that if he discovered any more papers relating to the same subject he would send them to me, for the colony, without further payment.

The collection consisted mainly of letters in the possession of the late Sir Joseph Banks, and covered a period between 1772 and 1815. An article (which I append) appeared in the *Times* of July 26th, 1884, describing this collection, under the title of 'Old Colonial Records.'

In April, 1886, I observed in a catalogue sent to me that Messrs. Sotheby, Wilkinson & Co. were about to sell at their auction rooms, by order of the late Lord Brabourne, certain correspondence of Sir Joseph Banks, amongst which were papers relating to New South Wales, which I considered were included in my purchase. I thereupon wrote to Lord Brabourne, requesting him to cause the documents to be withdrawn from sale and handed over to me for my Government. Receiving no reply, I subsequently wrote to Messrs. Sotheby, Wilkinson & Co. protesting against the sale of the papers, and claiming them as the property of the Government of New South Wales. The papers were withdrawn at the time. What became of them I never heard, except that when I was in Auckland, New Zealand, in 1888, I visited the Public Library in that city, and saw a number of the papers which I believe had been withdrawn from the sale to which I have referred. I was informed that these papers had been presented to the Auckland Library by Sir George Grey, by whose agent they had been purchased in London.

My desire to bring to your notice the fact that a large number of papers formerly belonging to the late Sir Joseph Banks, and forming part of his 'Journal,' are now in the possession of the Government of New South Wales, purchased, as I have said, by me from the late Lord Brabourne, must be my excuse for troubling you with this letter.

Yours very truly,

SAUL SAMUEL.

SOCIETIES.

GEOLOGICAL.—April 7.—Dr. H. Hicks, President, in the chair.—Capt. J. H. Anderson and Capt. A. H. McMahon were elected Fellows; and Dr. A. Koch, of Budapest, Prof. A. Lacroix, of Paris, and Prof. Count H. zu Solms-Laubach, of Strassburg, were elected Foreign Correspondents.—The following communications were read: 'On the Morte Slatas and Associated Beds in North Devon and West Somerset,' Part II., by Dr. H. Hicks, with descriptions of the fossils by the Rev. G. F. Whidborne (Prof. Bonney in the chair).—and 'The Glacio-Marine Drift of the Vale of Clwyd,' by Mr. T. Mellard Reade (the President in the chair).

ENTOMOLOGICAL.—April 7.—Mr. R. Trimen, President, in the chair.—A memorandum of an Association for the Protection of Insects in danger of extermination, which had been drawn up by a committee appointed for the purpose and approved by the Council, was laid before the Society and signed generally by those present.—Mr. McLachlan showed, on behalf of Mr. G. Strickland, a magnified photograph of *Brachycerus apterus*, obtained by direct enlargement in the camera, and extremely clear in definition and detail.—Mr. Tutt exhibited some of the silk used by *Tephrosia distorta* to cover its ova, discovered by Dr. Riding. It was contained in a pouch at the extremity of the abdomen in the form of dense bundles about 2 mm. long, and resembling in miniature locks of wavy flaxen hair. Hitherto all such coverings were supposed to consist of scales from the anal segment.—Papers were communicated by Prof. Miall, 'On the Structure and Life-history of *Limnobia replicata*,' and by Messrs. Godman and Salvin, 'On New Species of Central and South American Rhopalocera.'

METEOROLOGICAL.—April 21.—Mr. E. Mawley, President, in the chair.—Mr. W. H. Dines read a paper 'On the Relation between Cold Periods and

Anti-Cyclonic Conditions of Weather in England during the Winter.' There seems to be a generally accepted belief that anti-cyclonic conditions during the winter are likely to be accompanied by exceptional cold; but in so far as England is concerned the author's observation has led him to the opposite conclusion, and he always expects a frost to break up as soon as the barometer gets much above 30.00 in. To test the truth of this theory he tabulated the height of the barometer during all the cold periods during the three winter months of the fifty years 1841-90. Out of seventy-four frosts he found that sixteen only had a pressure exceeding 30.20 in., and the majority of these were of very short duration. Thirty-three or less than half—had a pressure exceeding 30.00 in. Twenty-one had a pressure below 29.80 in., and these included almost every frost in the period remarkable for its length or severity.—A paper by Mr. A. L. Rotch, of the Blue Hill Observatory, Mass., U.S., was read, describing the use of kites at that observatory to obtain meteorological records in the upper air. Three kinds have been employed: the Malay kite, which presents a convex surface to the wind; the Hargrave cellular kite; and a flat kite with a fin or keel on the front, devised by Mr. Clayton. These kites are attached to a wire carrying self-recording meteorological instruments, and a steam winch automatically distributes the wire on the drum and records its pull. The instruments have been elevated more than one hundred times, and valuable data as to the changes of temperature, humidity, and wind, up to an altitude of 8,740 ft. above Blue Hill, have been obtained.—A paper by Mr. A. B. MacDowall 'On Suggestions of Sunspot Influence on the Weather of Western Europe' was also read. The author believes that there is a tendency to greater heat in the summer half year, and to greater cold in the winter half year, near the phases of minimum sunspots than near the phases of maximum, the contrast between the cold and heat of the year thus tending to be intensified about the time of minimum sunspots.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Actuaries, 7.—'Lost Policies, Certified Copy Policies, Certificates of Title, Possession of a Policy, Notice, Bankruptcy, and some other Practical Considerations with regard to the Titles to Policies.' Dr. T. B. Sprague.
—Surveyors' Institution, 8.—'Local Authorities and the Building Laws.' Mr. W. H. Payne.
Tues. Aristotelian, 8.—'The Logical Subject of the Proposition,' Mr. E. C. Benecke.
—Royal Institution, 8.—'Volcanoes,' Dr. T. Anderson.
—Statistical, 8.—'Savings Banks at Home and Abroad,' Mr. H. W. Wolf.
—Civil Engineers, 8.—Annual General Meeting.
—Society of Arts, 8.—'Deft Ware,' Dr. J. W. L. Glaisher.
—Folk-lore, 8.—'Folk-lore Parallels and Coincidences,' Mr. M. J. Walsbouse; 'Folk-lore of the Hebrides,' Miss A. G. Freer.
Wed. Geological, 8.—'Origin of some of the Geclases of Angles,' Dr. C. Callaway; 'Note on a Portion of the Nubian Desert south-east of Korosko,' Capt. H. G. Lyons, Miss C. A. Raisin, and Miss E. Aston.
—Society of Arts, 8.—'Asbestos and Asbestos: with some Account of the Recent Discovery of the latter at Danville, in Lower Canada,' Mr. R. H. Jones.
Thurs. Chemical, 8.—'Monochlorodiparacetic Acid and some Condensations,' Dr. H. C. Myers; 'Decomposition of Iron Pyrites,' Mr. W. A. Caldecott.
Fri. Royal Institution, 9.—'Cathode Rays,' Prof. J. J. Thomson.
Sat. Royal Institution, 9.—'The Greek Theatre according to Recent Discoveries,' Rev. J. P. Mahaffy.—5. Annual Meeting.

Science Gossip.

THE Institution of Civil Engineers have just announced an Engineering Conference to take place this year, and in future annually, it is believed. The date fixed is May 25th, 26th, and 27th, the morning of each being set apart for the discussion of impromptu papers, and the afternoon for visits to various engineering works. The idea seems to be an excellent one, suggestive as it is of an informal gathering (after the manner of the British Association) of men from all parts of the kingdom to consider and discuss kindred subjects in a way that cannot be done at the ordinary meetings held during the winter session. A conversation of the Institution is also announced for May 25th.

THE causes of breaks in submarine cables formed the subject of a recent paper by Mr. H. Benet at the Institution of Electrical Engineers. Subsequent to its reading various opinions were expressed by Admiral Wharton, Mr. G. Y. Buchanan, F.R.S., Mr. Charles Bright, F.R.S.E., and others, the result being that much light was brought to bear on the question from an oceanographic point of view; and there seems to be no doubt that many of the sudden interruptions in our telegraph lines beneath the sea are due to volcanic upheavals and depression of the ocean-bed.

A new observatory is to be built at Odessa. It will form a branch of the magnificent central observatory at Pulkowa.

THE Fifty-first Annual Report of the Harvard College Observatory has recently been issued, giving an account of the progress of the work, on the same lines as heretofore, up to the end of last September. It also records the safe transport of the Bruce photographic telescope to Arequipa in Peru, where highly satisfactory results have already been obtained with it.

FINE ARTS

George Paul Chalmers, R.S.A., and the Art of his Time. By E. Pinnington. Illustrated. (Glasgow, Annan & Sons.)

THIS ponderous quarto of more than four hundred and fifty rather closely printed pages is quite appalling, for Mr. Chalmers was, at best, but a third-rate painter of *genre* and landscape in the vein which finds its ablest exponent in M. Israëls. To rank Chalmers with Corot, as some of his enthusiastic admirers have ventured to do, is wholly without justification; nor would the sympathetic and by no means boastful Scottish painter himself have listened to such folly for a moment. It is to his honour that the last words pronounced by him in public were uttered at a banquet of artists in praise of the illustrious Frenchman. What sort of hearers he had may be judged from the fact recorded by Mr. Pinnington, that they listened to the best man among them with such evident impatience that Chalmers, "hurt and angry," sat down in a huff, rose again almost immediately, and left the room. An hour afterwards he was found seriously wounded about the head, speechless, without a watch, money, or valuables of any sort, at the foot of a flight of stone steps in an area in South Castle Street, Edinburgh. Under ordinary circumstances he had no business at the spot; it was in the opposite direction to his way home, and no one has accounted for his deviation from his route. However this may be, he never recovered consciousness enough to explain what had happened to him, and four days later, February 20th, 1878, he expired in the Infirmary. Mr. Pinnington, after his wont, labours the incidents of the disaster, and gives us the pros and cons of the question. Did Chalmers, who seems to have been perfectly sober and not subject to fits, accidentally fall down the steps? or was he attacked, beaten, robbed, and thrown down where he was found dying? Public indignation and pity inclined, of course, to the latter alternative, and has to be content with it, for nothing more is known about the accident by which the Scottish Academy lost one of its ablest and most esteemed members, and British art a sympathetic and, within his range, accomplished landscapist and a decidedly good portrait painter.

The merits of Chalmers were sufficient to entitle him to the esteem which has prompted Mr. Pinnington to write this monstrous volume; but the mass of trivial details which fill its pages might well be spared. Now and then the writer's enthusiasm seduces him into delicious absurdities, such as, "Chalmers' flesh painting is entirely

different from Gainsborough's," which is exactly what we thought, but never expected to read. Such gleams of unconscious humour are few and far between. The book resembles some popular Scottish views of moorland, wealthy in stones, half (or more than half) shrouded in mist, crowded with patches of furze and heather, and dashed with gleams of sunlight which are almost as easy to paint as the mists themselves, and go so far towards the making of the pictures.

Nor is the volume confined to Chalmers and his doings; on the contrary, dozens of pages—printed in small type, too!—contain what was written on the smallest occasions by Chalmers to personal friends of next to no account, and by these personal friends about nothing anybody else cares about. No doubt the reader comes now and then upon a passage showing good sense and insight he would not willingly lose. Moreover, the book, though intolerably wordy, shows why Chalmers was not a greater artist and more worthy of Mr. Pinnington's prodigious industry. In speaking of the development of Chalmers's powers and aims, Mr. Pinnington says:—

"With this uprising of ambition, another and less attractive influence upon Chalmers discloses itself. In the passage from the struggle of adversity to that with prosperity, he merely made an exchange of one rankling cause of disquiet for another. Before the turn of the tide he worried himself about both artistic and material results; afterwards, he was overdriven. From 1864-5 the demand for his works increased so rapidly that he strove in vain to meet it. He contracted a habit, which he could not shake off, of painting pictures for which there was no urgent necessity other than that which prompted him to comply with dealers' demands. He temporarily abandoned his ideal, and felt ashamed. He frittered away his strength upon trifles, and realised with agonising remorse that it was his life he was trifling away. He gave too much of himself and his time to works which, to a man of his gifts, were nothing more than the delusive refinements of artistic dissipation. He was apt to plunge recklessly into works which, with all their beauty, were unworthy of his genius, in order to escape from the annoyance of flattering importunity. He made friends of dealers who followed him about, frequented his studio, lived with him, and carried away every scrap of painted canvas which contained a suggestion of a finished picture. They were true to their instincts, and compelled Chalmers to be untrue to his. There was no possibility of reconciling their interests with his. They were honourable men who, with the best possible intentions, and in the most unconscious innocence, were led, in the particular case of Chalmers, to play the vampire. They patronised him without counting the cost to him of their cruel patronage. Often after they had gone with all the pictures they could find, Chalmers, sitting in his denuded studio, sank into the deepest melancholy. He felt that he was really doing nothing, that he was standing still while others were flying past. He was perfectly well aware that their demands would increase with gratification. He sat like a Hercules charmed into inaction under a flimsy net of silken thread. The situation was new, but speedily became irksome. The present was at war with the future. Continuance in his present course plainly involved the abandonment of any great and exhaustive work. Then Chalmers fell into the mistake of allowing himself to be hurried, to be cheated out of his opportunities. He was tossed about between the market, the exhibition-room, and his secret

ambitions. He made many resolves—to content himself with nothing below the highest attainable excellence, to give his time and labour ungrudgingly to worthy works—and made many contributions to the nether pavement. Work was the only nepenthe; reflection was pain. In such fashion the struggle went on, and there were times when Chalmers' self-dissatisfaction became so intense as to steep him in acutest misery."

Probably the greater part of this elaborate apology for Chalmers's taking to "pot-boiling" is fanciful. At the best, whatever there may be of truth in it, it leaves Mr. Pinnington's hero in a sorry case, because the fit for "pot-boiling" did not come on until he was no longer poor. He had achieved considerable success during 1863; that was the year preceding his yielding to the seductions of the picture dealer; and the picture dealers, whose "best possible intentions" hastened the degradation of a hitherto heroic and devoted painter, ought to be very much obliged to Mr. Pinnington for what he has said of their "unconscious innocence."

The weakness of his will, his morbid self-depreciation, alternating with outbursts of a sort of enthusiasm, an engaging personality, the courage and steady rectitude which enabled him to make his way to a good position in Edinburgh, give Chalmers claims upon our regard. He was the son of the skipper of a small Scottish coaster, who died while the painter to be was yet a child. The busy seaport of Montrose was not an artistic paradise, but its topography, as our author gives it, has little to do with Chalmers's career in art. It is more to the purpose that his widowed mother, reading ruin in her son's fondness for art, first procured him employment as shop-boy to a kindly doctor, then apprenticed him to a local grocer and ship-chandler, whose service was diversified by furtive drawing and painting. He was without the means which ensure more than the smallest fragment of schooling. "Chalmers," says our author, "never had a taste for book-lore, and consequently acquired little." However this may be, it is certain that he spoke and wrote well, and doubtless, as others do, obtained by means of art a considerable share of culture, or the best results of culture.

His condition had not improved when his mother, who was "still young at forty-two," married a moody carpenter, a neighbour, who threatened to commit suicide if she rejected him. Her condition was improved, and she was not so poor as she had been. The carpenter, whose name was Collie, backed Chalmers's mother in resisting the boy's desire to become an artist, but he painted and played on the concertina, notwithstanding. At last there was a quarrel with the stepfather, who turned George and his mother out of doors for a time, took them back again, set the latter up as the hostess and "barmaid" of a small tavern, and sheltered the former under the same roof, and on the whole, though a domestic tyrant, does not seem to have been quite so black as he has been painted. He died in 1869, while the boy had been driven from home in 1853, having, at nineteen years of age, set off for Edinburgh, where he entered the Trustees' Academy, and was trained in the rudiments

of art. Before this came about he began to paint portraits for a living, and, gaining thirteen guineas by a raffle of some pictures, got that start in life which assured him success and Mr. Pinnington the opportunity he has, literally, made much of.

Mr. Pinnington wanders far from his province when, having started his hero, he ventures upon the history of art and art teaching in Britain, and describes the Scottish Academy, which obtained funds from the sale of estates escheated after the Jacobiterising in 1745, as "the earliest school of practical art in the United Kingdom." If he had inquired into the history of the St. Martin's Lane Academy, which was maintained and frequented by cabinet makers, decorative painters, enamellers, and chasers, besides artists properly so called; or if he had gone back so far as the days of Charles I., when Sir Balthasar Gerbier started an art academy at Bethnal Green, and Sir Francis Crane, under the king's auspices, was at work on tapestries at Mortlake, he would have known better. He would, perhaps, have restricted himself to echoing the more cautious assertion of Sir W. Stirling Maxwell that the Trustees' Academy was the first institution of the kind established in the three kingdoms "at the public expense." This was in 1761. We are not convinced of the truth even of this limited assertion, but we do not care to quarrel with it until it is settled what "at the public expense" means. At any rate, it is to the credit of the artists and artisans of London that, long before 1761, they paid for their own academy.

As to the Trustees' Academy, it is true, as Mr. Pinnington tells us, that until the days of John Graham (1798-1817) the instruction there given was extremely restricted, and adapted to the "convenience and assumed requirements of artisans, house-painters, and the like." The original intention of the Board under whose auspices the Academy came into existence was to promote the improvement of fishing, wool-growing, and, we believe, dyeing. It was not till 1760 that attention was paid to "drawing of patterns for linens and woollens." Humble as these aims were, thirty years and more had to go by before Graham "introduced oil-painting, began a collection of casts from the antique, and won for his academy a high reputation for artistic training by sending out such pupils as Sir William Allan and Wilkie."

Posters in Miniature. With an Introduction by E. Penfield. Illustrated. (Lane.)—A highly demonstrative sort of art, largely taken up with bare bosoms and bare legs, fills the pages of this collection of reduced versions of the specimens of the powers of M. Chéret, M. Pal, and M. Toulouse-Lautrec. The silhouettes, more curious than beautiful, of Mr. Aubrey Beardsley and Mr. W. H. Bradley remind us, so far as their execution goes, of those marvels in black paper which itinerant voyagers on Thames steamers were wont to cut with scissors for the admiration of the public, especially of Thackeray and his friends; their boldness, the wildness of their fancy, and their *chic*, to say nothing of their prurience, remove these posters into quite another category of art. Of course, the chief motive of the greater number of their authors is identical with that which dominates the painters of many pictures in the Champ de Mars and in

the Champs Élysées, that is, an irrepressible passion for notice, modestly, and, if possible, by tasteful means; but, if not so, by any means which shall attract attention. But such being the case, it cannot be said that Mr. Penfield, who acts as sponsor for this book, is quite devoid of a sense of humour, whatever may be our opinion of his taste and sense of beauty; accordingly he quotes an authority in his chosen line to the following effect: "Our designs may not look as if much time had been spent upon them, but I can assure you that it has taken all the artistic knowledge we possess to bring them to the simple state in which you see them." We can well believe it. On the other hand, Mr. Penfield wisely writes: "A poster should tell its story at once—a design that needs study is not a poster, no matter how well it is executed." It is, of course, desirable that the designer of a good poster, at least equally with the designer of any other sort of paper-hanging, should be a tolerably good draughtsman, entertain a preference for harmonious colouring, and, most of all, be able to tell his story, however trivial or vulgar it may be, with clearness and emphasis. Nevertheless at least two-thirds of the picked examples before us, being merely inchoate, tell no story at all. It is impossible, for instance, to say what the young female, or rather her silhouette in white, which Mr. M. Greiffenhagen designed for a local journal, is doing, or what she has to do with a journal or other literary production. On the other hand, the cleverness not less than the impudence of M. Chéret's posters is not to be challenged; they neither lack meaning nor fail of a purpose of a sort. Apart from these this book contains a considerable number of excellent and even elegant examples of what pictorial *affiches* ought to be. The first (in fact, the archetype) of the modern posters was undoubtedly Frederick Walker's stately design at life size intended to call attention to Wilkie Collins's novel 'The Woman in White.' First of the choicer and artistic *affiches* (if it be such, and not a book cover) is Mr. E. A. Abbey's design of Sir Galahad, intended for 'The Quest of the Holy Grail.' A vigorous but bewildering design made by Mr. W. H. Bradley for the Inland Printer Company of Chicago; a cleverly designed semi-nudity by Mr. Brice; and a spirited 'Artist's Model,' by Mr. H. Davie, deserve praise. Mr. C. D. Gibson's 'Sketch for a Poster' is a reduced version of one of his best-known designs, and in its way faultless. Several of the cuts of M. E. Grasset are better than the majority in this volume, while Miss F. Lundborg's figure of a mediæval mother and child is graceful and good in style, and for the January *Century* M. L. Métivet designed a striking figure of the first Napoleon, and M. Mucha has treated admirably two female figures. Mr. Penfield is not behindhand in showing that he is capable of designing posters in a mode analogous to the staple of his collection and quite as good, while the poster designed for "The Greatest Show on Earth," to wit, the Barnum and Bailey display, being a spirited and natural figure of a woman horse-rider, is first rate. There is a good deal of taste and elegance about M. Realier-Dumas's figure to illustrate the virtues of 'Incandescence par le Gaz.' Miss E. Reed's designs are meaningless, still they are not without merits of their own. We need not pursue this inquiry and enumeration further than to praise the grace of Mr. L. J. Rhead's female figure of Winter, Mr. A. Ronee's 'Columbia,' and some of the clever but unequal contributions of M. A. Steinlen, who of all the artists in Europe comes nearest to Mr. Phil May.

Achtzehntes Hallisches Winckelmannsprogramm: Die Marathonsschlacht in der Poikile und Weiteres über Polygnot. Von Carl Robert. Mit einer Tafel und zwölf Textabbildungen. (Halle, Niemeyer.)—Dr. Robert's present mono-

graph concludes a series of careful and elaborate studies on the art of Polygnotus, illustrated by restorations—necessarily in the main imaginary—of his lost mural paintings. The practice of making these restorations—based on literary notices, analogous designs in extant reliefs, and vase paintings—is prevalent in Germany, but regarded with considerable suspicion in England. Given a single bone, we are willing to attempt the reconstruction of the whole animal, but given no bone at all, as is undoubtedly the case with Polygnotus, and what can the restoration be but a dexterous exercise of misplaced ingenuity? Against such a charge Dr. Robert carefully guards himself. He states emphatically the limitations of the task he attempts. "To be works of art my illustrations lay no claim." They attempt only to aid the mind in grasping a complex composition by a visual presentation of the designs described, each design being represented in the typical forms known to have been current in the time of Polygnotus. One thing is certain: no one who reads the monograph of Dr. Robert but will own that whether the restoration be beneficial as aiding, or pernicious as misleading, the imagination, the elaborate study needful for its construction has brought to light much that is valuable. We may take a simple example. The third picture in the Stoa Poecile represented the fight at Marathon. This, according to the description of Pausanias, was depicted in three scenes (P. i. 15, 3): the attack on the Persians by the Plataeans and Athenians, the flight of the barbarians, the battle at the ships; above, as always in analogous compositions, were figures of gods and heroes interested in the contest. Of these Pausanias mentions just those that caught his attention—i.e., the hero Marathon, who is the local genius; Theseus, Heracles, and the plough-hero Echelus; of the gods, Athene. But, says Dr. Robert, these are wholly inadequate to fill the required space; and these mural paintings, like contemporary vase paintings, abhorred a vacuum. What other gods would naturally be present. To whom did the Athenians offer their yearly sacrifice in gratitude for the victory? To Artemis Agrotera and to Pan. If it seems too bold to add these divinities because space requires filling and ritual prescribes them, we turn to Tarentine vase paintings, in which manifestly we have echoes of the work of Polygnotus, and there we find Pan and Artemis, with Athene in the upper row, watching the Persian fight beneath. Again, the question arises, How is the somewhat enigmatic plough-hero Echelus to be represented, and where exactly was his place in the picture? This question forces Dr. Robert to consider the precise mythological significance of the hero. We know nothing of Echelus beyond this one mention by Pausanias, but we know much of Buzzyges, his Athenian counterpart—Buzzyges, the plough-hero, priest of Athene. Echelus, because he is but the local Marathonian correlative of Buzzyges, must stand near Athene. Just such a figure appears fighting, with his plough for weapon, on Etruscan urns. In primitive days, it seems, men beat their ploughshares into spears. Turning to the Lesche, Dr. Robert believes that its shape was quite different from that of the stoa; it was a closed building, not an open portico. It is spoken of in Greek as an *oikema*, in Latin (Pliny, xxxv. 59) as *ades*, not as *porticus*. This would accord with what was probably the original purport of a Lesche, i.e., a burial-place and place of meeting for the tribesmen. As regards the Lesche, as the French excavators are just upon the site, we may hope shortly to have its actual ground plan before us. So far a few fragments of its plastered walls have come to light, but no trace of painting. In discussing the Neukia depicted on the Lesche walls, Dr. Robert again makes a number of ingenious suggestions. Pausanias noted as surprising the figured Eurynomus, the Hades demon with blue-black

flesh, showing his teeth, and he adds *καθεμίνω δὲ ὑπὸ στροφαῖσι δέρμα γυπός*. It is acknowledged on all hands that Eurynomus is the primitive form of Hades himself, the wide-ruler regarded as sarcophagant. But why seated on a vulture's skin? Simply because that is the Greek way of indicating metamorphosis. Callisto, the bear goddess, Actæon, the stag man, are represented sitting on the skins of their animal forms. Eurynomus, when he appears in the upper world, is the vulture who eats dead men. As to the technique of the painting of Polygnotus, space only allows us to resume in Dr. Robert's own words:—

"The paintings of Polygnotus consist of pictures designed for the decoration of wall spaces. In size they are about 5 metres high, and of various breadth. The figures are life size (*τίλειοι*). They are painted sometimes on a prepared surface, sometimes on separate wooden panels, which are fitted together and fixed to the wall. The ground is white, the figures are painted in flat tones without shading or modelling, and no indication of background or perspective is given. The only treatment of the background consists in wavy lines at intervals, such as appear on vases and indicate a hill country. Occasionally the figures are placed behind these lines, so that a portion of them is concealed. The colours employed are black, white, red, and yellow in various shades, green, and a sort of blackish blue."

Dr. Robert ends with the hope (alas! now proved fallacious) that his speculations may be superseded by certainty from Delphi.

FRESH MYCENÆAN DATINGS.

University College, W.C.

A SHORT time ago a paragraph went round the papers that a Mycenaean vase had been found with a scarab of the twenty-sixth dynasty; and a label to that effect is placed with the vase in the case of objects from Curium, at present exhibited in the British Museum. One isolated example of a dating which contradicts all other evidence is not very serious, unless every other circumstance about it is known. But lately the opportunity was most courteously afforded me to examine the question at the Museum.

The scarab was identified by the register (and is now placed by the vase), and it proves to bear no dating whatever by its inscription, as it has simply a figure of the god Thoth with the common title "the great god." The date of it rests, therefore, entirely on questions of style, material, &c.; and the attribution of it to the twenty-sixth dynasty depends on an opinion which is outside of Greek archaeology.

As a matter of opinion, I venture also to state the conclusions which I at once formed about it. The scarab is of sard, a material commoner in the nineteenth than the twenty-sixth dynasty. The size, shape, and detail are those of other scarabs of Ramessu II. And the cutting is the same as that of Ramessu II., and quite unlike the work of the twenty-sixth dynasty. Hence I must conclude that it is probably of about 1200 B.C., a date which accords well with all our other evidence about the vase dating. Thus the one instance of late Mycenaean dating passes over to the majority.

But some dating of excellent character appears among the recent Mycenaean finds from Enkomi, at present in the Gem Room. In tomb 93 was a fine gold collar, inlaid with coloured pastes. There are nine different patterns in the collar, and eight of them are the constant devices of the time of Amenhotep III. and IV., and none are known at any later age. This collar is then fixed to about 1380 B.C.; it seems to be pure Egyptian work. In the same tomb was a scarab of Queen Tiy, who was contemporary with the same two reigns. And the Mycenaean pottery there was identical in pattern, colour, and lustre with the pieces found with remains of the same reigns at Tell el-Amarna. This tomb may then be dated within the fourteenth century B.C. with all the certainty possible in such inquiries

Tomb 66 contained many jars and dishes of blue glazed Egyptian ware of the same style and designs as those of about 1250 B.C. in Egypt; the glass vases found in it are also of the same age; and the pottery is of the later Mycenaean decoration. This tomb may then be put to the thirteenth century B.C.

General evidence of the date of the cemetery is also given by carnelian pendants of about 1300 B.C.; by a fine bronze ring of Amen-hotep IV., about 1380 B.C.; and by a base gold ring imitated from one of the same king. The massive fabric of these rings is peculiar to that date, independently of the devices; and hence any theory of later copying is the more unlikely.

The recent evidence of the Mycenaean period is thus entirely in accord with all that has been already determined on good authority.

W. M. FLINDERS PETRIE.

POMPEY'S PILLAR AT ALEXANDRIA.

University College, W.C.

ALLOW me to correct a personal statement that Prof. Mahaffy makes. My visit to Pompey's Pillar two years ago was after Dr. Botti had made his excavations, and was in company with the excavator. I then saw the pieces of red granite referred to, which appeared to me, from the quality and work, to be certainly of Roman age. I also went into the excavation of the rock cistern under the column, which was certainly an ancient cistern and not due to blasting, and was filled with ancient rubbish.

W. M. FLINDERS PETRIE.

First-Art Gossip.

THE private view of the Royal Academy Exhibition is appointed for Friday next; on the Monday following the public will be admitted. In order to have room for noticing the principal works, we shall next week give a supplement, for which no charge will be made.

WE are glad to hear that the authorities concerned in the decoration of the Houses of Parliament are at last proposing to complete the group of mosaics originally intended for the Central Hall in that building. Mr. Poynter's large panel of St. George has hitherto been the only part of the group in existence, although it was designed as a companion to similar pictures of SS. Andrew, Patrick, and David. The proposal that the new members should be executed in the same manner as that employed by Mr. Richmond in St. Paul's is peculiarly wild. St. George is executed in Venetian mosaic, a highly suitable method for the subject and the great Gothic hall. The works at St. Paul's are, on the other hand, of glass mosaic, characteristically glittering and vivid in their colouring, but quite out of keeping with works of the other sort. In short, each process is excellent, but they do not agree. On its own merits the Venetian is preferable.

MR. RICHMOND'S decorations of the choir of St. Paul's are now, after nearly six years' labour upon them, practically complete. The quarter-domes will next be taken in hand.

It is said that the proposal to extend the group of public buildings in the neighbourhood of the Horse Guards may, and probably must, involve the destruction of that historic edifice as well as the really beautiful hall of Dover House. Both these results are to be regretted. We are not sorry to find that strong opinions have been expressed in condemnation of that portion of the new Admiralty which has been built; these opinions more than confirm our criticism some years ago, when the competing designs were on view.

On Thursday next the Tudor Exhibition, comprising pictures and relics of all sorts connected with the dynasty, will be opened in the Art Gallery at Manchester. It will include a large proportion of the examples which made

the similar exhibition at the New Gallery so attractive and interesting.

SHORTLY will be published by Messrs. Chapman & Hall 'The Art of Painting in the Queen's Reign: being a Glance at some of the Chief Painters and Paintings of the Realm,' by Mr. A. G. Temple, to whom we are indebted for the valuable collection of pictures on loan now open in Guildhall and its predecessors. His new work will be illustrated by reproductions in colotype of sixty of the most noteworthy examples exhibiting there.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 14th inst. 'Rome,' by Mr. Alma Tadema, for 121*l*.

ON Monday evening next the Old Society of Painters in Water Colours will proceed to the election of five new Members from the class of Associate Exhibitors. The election of a Deputy-President will take place later.

THE exhibition of the Ex-Libris Society is to be held on June 10th and 11th, at the same time as the annual meeting.

MR. EYRE EVANS has finished his investigations regarding the plate belonging to the Presbyterian and Unitarian churches in Great Britain and Ireland. It will appear in May under the title of 'Vestiges of Protestant Dissent.' The book deals with the ministers, plate, registers, antiquities, &c., of some three hundred and fifty chapels, dating mainly from 1662. The numerous illustrations of vessels, pulpits, &c., are by Mr. George H. Burgess, of Ipswich.

WE regret to hear of the death of that modest and industrious antiquary the Rev. W. F. Greeny, of Norwich, whose handsome monograph upon 'Monumental Brasses on the Continent of Europe' we reviewed in 1885.

THE decease is also announced of M. P. Blondel, the architect in charge of the Louvre. He won the Prix de Rome in 1876, a Third-Class Medal in 1880, a First-Class Medal in 1881, and a Silver Medal at the Exhibition of 1889.—M. Charles O. de Penne died on Sunday evening. He was born at Paris in 1831, and was a pupil of Léon Cogniet and Ch. Jacque. He began to exhibit at the Salon in 1855. He gained a Third-Class Medal in 1875, a Second-Class one in 1883, and a Silver Medal at the Exhibition of 1889. A picture by him, 'Le Cerf à l'Eau,' is at the Champs Elysées this year.

AMONG recent additions to the Louvre artists will be glad to notice the small versions, executed by the painter himself, of Ingres's 'Venus Anadyomene' and 'La Source.' The larger version of the latter masterpiece has during many years past been a chief ornament of the great Parisian gallery. Here too, we may add, Ingres's noble portrait of M. Bertin *ainé* has been hung. Like all Ingres's works these renowned pieces are in perfect condition.

UNDER the auspices of the Société des Amis des Monuments Parisiens (a French analogue of the Society for the Preservation of Ancient Buildings) M. C. Normand, the distinguished architect, has examined the ancient Romanesque church of St. Pierre de Montmartre, which many official iconoclasts wish to destroy owing to its tottering condition. M. Normand's report is to the effect that the work of preservation is quite feasible, and the cost would not be great.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.

A QUIET season of these valuable performances ended in what may be termed a quiet manner last Saturday afternoon, and for once the programme did not contain a symphony. Still, Brahms's impressive

'Tragic' Overture and Wagner's exquisite 'Siegfried Idyl,' both played to perfection, made amends; and it was pleasant to hear once more Tschaiakowsky's fine Pianoforte Concerto in B flat minor, Op. 23, as the work has certainly not become hackneyed by too frequent performance. In spite of the unquestionable fact that Tschaiakowsky did not subject his genius to the measure of restraint that such a master as Brahms imposed upon himself, the freshness and virility of the Russian composer's music generally exercise a potent effect on the hearer, and M. Siloti's interpretation of the B flat Concerto was full of the fire and force which the Slavonic style of writing so frequently demands. Equal success, in its way, was won in minor solos by Rachmanioff and Arensky, with Rubinstein's Barcarolle in G minor as an encore. The vocalists were the Misses Florence and Bertha Salter, their contributions, which were fairly well received, including the duet "Quis est homo?" from Rossini's 'Stabat Mater,' and other items by Bohm, Bemberg, and F. H. Cowen. Auber's light Overture to 'Zanetta' ended the programme. Mr. August Manns's annual benefit concert is fixed for to-day, and a programme of exceptional interest has been arranged.

NATIONAL FESTIVAL MUSIC.

WE are in receipt of a considerable quantity of music suitable for use in connexion with the celebrations in June next. *The Flag of England*, words by Rudyard Kipling, music by J. Frederick Bridge, and *Victoria*; or, *the Bard's Prophecy*, written by the Rev. Charles Kent, music by G. F. Huntley, both published by Messrs. Novello, Ewer & Co., are brief cantatas, comparatively unpretentious, and of no great difficulty. Mr. Rudyard Kipling's poetry, taken from 'Barrack-Room Ballads, and other Verses,' is distinctly aggressive in sentiment, and Prof. Bridge's music is appropriately bold and martial in character. It is written for soprano solo, chorus, and orchestra, the accompaniments being to a considerable extent independent of the voice parts. Sung with the requisite spirit and energy, the "ballad," as it is termed, could not fail to prove effective. Dr. Huntley's cantata deals with ancient Britain, and the last stand against the Romans in the time of Queen Boadicea. Though resistance is in vain against the powerful enemy, a bard predicts that in the ages to come England will be invincible, and a queen named Victoria will rule over the nation. The words we cannot speak of in terms of high praise, for they are for the most part bombastic to an unpleasant degree. The music, for mezzo-soprano, tenor, and bass *soli*, chorus, and orchestral accompaniment is stirring, with distinctly modern feeling in matters of detail. The peroration, ending with a portion of the National Anthem, shows clearly that the composer knows how to write for popular audiences. From the same firm we have several other compositions, chiefly for choralists, some of which have been published for a considerable time: the late Sir Joseph Barnby's patriotic chorus, *Victoria our Queen*, words by A. C. Ainger; *The Queen's Song*, a very bright part-song, written by Sir Edwin Arnold, with music by Eaton Fanning; *All Hail the Glorious Reign*, words by Clifton Bingham, music by F. H. Cowen, written in that composer's graceful and tuneful style; arrangements of the two last-named compositions for female voices in three parts; for male voices No. 307 of 'The Orpheus' (new series), *The Queen, God Bless Her*, by Myles B. Foster; the same composer's festival anthem *My heart is inditing*, for soprano solo, chorus, orchestra,

and organ; and *Twelve Hymns* with tunes, written by various able hymnologists, with music by Church composers of the present generation.

Musical Gossip.

FULL particulars of the Royal Opera season at Covent Garden, which will open on May 10th, cannot as yet be given; but it may be said with a considerable measure of confidence that the theatre will open with 'Tannhäuser,' in which Madame Eames and M. Van Dyck will sustain the leading parts in French. Among other projected novelties are Signor Mancinelli's 'Hero and Leander' (first produced as an oratorio with much success at the Norwich Festival in October last) and Herr Kinzl's 'Der Evangelimann,' a tragic work that proved very successful when produced in Germany three years ago. No formal prospectus as to the season has as yet been published.

THE concerts of sacred music on Good Friday were more numerous than ever, several of the so-called "variety" theatres deeming it an advantage to offer entertainments more or less in consonance with the occasion. These performances do not call for criticism; but record should be made of the fact that high-class music continues to grow in favour on the most solemn day of the Christian year.

THOSE who are wont to attend the triennial festivals at Leeds will rejoice to learn that Sir Arthur Sullivan intends to offer a new work of about the same dimensions as 'The Golden Legend,' if he can discover a subject that will suggest inspiration.

THERE is a probability of our hearing Berlioz's opera 'Béatrice et Bénédict' in London before very long, under the auspices of a newly projected operatic society. The performance will be welcome, for the work, although slight, is not unworthy of the brilliant French composer.

WE regret to learn that the directors of the Scottish Orchestra have decided, in consequence of heavy losses, not to resume the concerts next season without a further guarantee of 8,000*l.* According to a Glasgow paper the total losses amount to nearly 20,000*l.* Schemes, however, are already in an early stage for the continued existence of the concerts.

AMONG M. Massenet's latest compositions is a Fantasia for pianoforte and orchestra, dedicated to Herr Josef Hofmann, by whom it will, of course, be played at the earliest opportunity.

HERR HUMPERDINCK has completed his 'Moorish' Symphony, which is to be performed at the Leeds Festival next year. The composer has adapted some Moorish melodies which he heard at Tangiers some fifteen years ago.

WE regret to learn from Germany that Herr Otto Hegner has suddenly been seized with illness, and that his pianoforte recitals announced for the 1st, 8th, and 15th prox. cannot take place.

PERFORMANCES NEXT WEEK.

SON.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League, 7, Queen's Hall.
TRCS.	Mrs. Faulkner Alleyne's Concert, 3, Steinway Hall.
—	Walton Chamber Concert, 8.30, Queen's Small Hall.
WED.	Mr. George Grossmith's Recital, 3, St. James's Hall.
—	Lecture, 'Sixty Years of Music,' by Prof. Bridge, 8, Crystal Palace.
THURS.	Miss Kate Ellen's Concert, 3, Steinway Hall.
—	Mr. Hans Broussil's Chamber Concert, 8, Queen's Small Hall.
—	Miss Sophie Freeman's Pianoforte Recital, 8, Steinway Hall.
FRI.	Messrs. C. Ross and J. Moore's Recital, 3, St. James's Hall.
—	Mrs. Webster and Mr. Pasca's Concert, 3, Steinway Hall.
SAT.	Herr Otto Hegner's Pianoforte Recital, 3, St. James's Hall.
—	Queen's Hall Symphony Concert, 3.
—	Mr. J. H. Bonawit's Concert, 3, Queen's Small Hall.
—	Caxton House Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

AVENUE.—'On Leave,' a Farce in Three Acts. Adapted from 'Le Sursis' by Fred Horner.

SIMPLE in the extreme are the processes of so-called adaptation employed by Mr. Horner in fitting to the English stage the

latest, "spiciest," and most equivocal of Parisian farces. He supplies the characters with English names and occupations, places his action somewhere in London or the country, and—"there you are." Convert Lestamboudois, notary, into Bernard Vaughan, solicitor; call Mlle. Marinette—of no very easily mentionable profession—Miss Kathleen Metcalfe; and deal similarly with all the characters of the original, and 'Le Sursis' is 'On Leave.' A slight knowledge of French, and perhaps of English, with some consultation of a directory and a topographical gazetteer, and the thing is done. So easy is all this, and so handsome are the rewards of success, that the only reason we are not all adapters seems to be that as first in the field Mr. Horner buys up every French farce so soon as it comes out. Some few cases, however, present themselves when this primeval simplicity of treatment fails to ensure perfect intelligibility. One aim of dramatist and translator is always accomplished. We see a married citizen compromising himself to the best of his ability with a lady of easy virtue, that is to say of no virtue at all; we contemplate the series of more or less comic accidents by which his efforts at enjoyment are baffled; and we see him crawl home, abject and ashamed, to implore, and finally extort conjugal forgiveness, or it may even be to evade discovery. Our enjoyment of these familiar and conventional sources of hilarity is impaired when we cannot by any stretch of imagination conceive a man in the situation in which he is supposed to be placed. When Mr. Horner asks us to accept a wealthy and respectable solicitor, whose home is a model of comfort and even of luxury, as being also a private in a militia regiment, we refuse, because the supposition is too wild even for farce. In burlesque we might perhaps accept the idea—something like it has been put forward—of a man sweeping a crossing in the City and passing in the evening for a man of wealth and fashion. Only in the case of a stage career are transitions so violent accepted. A man thereon counterfeits a king, and without half-a-crown in his pocket assists at sumptuous repasts or bestows wealth and honours. There may Hamlet's father's ghost cry,

List! list! O list!

Who all the day enacts—a young tobacconist.

Not only have we in 'On Leave' this private in the militia who lives in splendour, we have his clerk, who almost dies of terror on account of the military penalties he supposes himself to have incurred without ever having been a soldier. Devices more ingenious than these are necessary to commend to us Mr. Horner's "adaptation." In the absence of these, we are not greatly exhilarated by the spectacle of two men on the stage making an all but complete change of attire, or that of a young lady, however shapely her proportions, revealing them indiscreetly and liberally as an intentional means of seduction. Laughter in abundance is stirred by 'On Leave,' but it is laughter that is not pleasant to hear. We are reluctant to test slight and amusing pieces by any very strict rules of art. Mr. Horner's piece, however, leaves behind it an unpleasant taste, and the clever acting of Miss Esmé Beringer, Mr. Playfair, and

other members of the company fails to commend it to us.

MR. A. H. BEESLY's *Danton* (Longmans & Co.) is quite formless as a dramatic composition; and it is no excuse on his part to say that he did not intend it to be a drama. But there is real power in it; a considerable knowledge of the period has gone to the making of these rough, unfinished scenes; and there are touches of genuine humanity now and again. Here, for instance, is a speech of Danton which shows Mr. Beesly at his best:—

He loves life more than I, though I too grieve
At leaving wife and babe, but when a life
Has dragged to dry-rot, better it should rot
Under the earth than on it; death's 's for all,
But oft-times there are other deaths than one—
You may die daily, some old part of you
Each day shed off,—the courage of your youth
Gone first, then faith, then open-heartedness,
Till he who once cast caution to the winds,
Spoke all his soul, indifferent to blame,
Made friends, made foes, crossed swords, was reconciled,
And nursed his pride of honour through it all,
Who, had he died in youth, had lived enshrined
In many men's affections, dismally
To crafty dotage moulders, all intent
On petty feats of dexterous finesse,
Vainglorious moderation, slipped stealth,
Fireside malevolence, and chuckled scraps
Of scandal, and, in brief, a base old age.

Some of the lyrics at the end of the book have not less vigour and humanity than the blank verse. 'Hay-making' is a song which is really a song.

Dramatic Gossip.

'THE MANXMAN' was revived at the Lyric on the afternoon of last Saturday, and has been played during the present week, Mr. Wilson Barrett reappearing as Pete Quilliam and Miss Maud Jeffries as Kate Cregeen. The play is intended to serve a temporary purpose, and will in turn, it is said, give way to 'Hamlet' and 'Virginus,' and possibly to a production of 'Othello.'

THE Strand has reopened with a revival of 'The Queen's Proctor,' Mr. Herman Merivale's adaptation of 'Divorçons,' Mr. Arthur Boucher reappearing as the hero and Miss Violet Vanbrugh as his Italian wife; Mr. Charles Troode is now the lover, and Mr. Fred Thorne is seen for the first time in London as Joseph Poplecombe. 'Kitty Clive,' with Miss Irene Vanbrugh as the heroine, was also played, but gives way forthwith to 'Dr. Johnson.'

Mlle. RÉJANE's season, it is now determined, will begin at the Lyric on June 25th with the production of 'Madame Sans-Gêne,' and will last three weeks. Whether further entertainments will be given will probably depend on the reception of the first.

In the forthcoming performance at the New Century Theatre of 'John Gabriel Borkman' Mr. W. H. Vernon will, it is now arranged, play the eponymous hero, and Mrs. Beerbohm Tree, Mrs. Wilton; Miss Genevieve Ward is to be Mrs. Borkman, and Miss Elizabeth Robins, Ella Rontheim.

MADAME LLOYD, formerly a *sociétaire* of the Comédie Française, from which body she is said to have retired on her marriage with M. Vibert the painter, has died in Paris at the age of fifty-four. Among her characters in the classic drama were Philaminte in 'Les Femmes Savantes' and Elmire in 'Tartuffe.' Madame Lloyd became a *sociétaire* in 1881.

In the June number of the *Fortnightly Review* will commence a series of articles by M. Augustin Filon on the French stage, being a companion study to the articles on the English stage which were published in the *Revue des Deux Mondes*.

TO CORRESPONDENTS.—J. K. M.—H. R. B.—H. M.—F. V.—received.

G. B. B.—Next week.

W. G. B.—Many thanks, but we have no intention of reviewing the work.

No notice can be taken of anonymous communications.

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